









**63 PERS  
PECTIVE  
JUBILEE  
EDITION**





## THE FACULTY OF ARCHITECTURE UNIVERSITY OF MANITOBA

Inaugurated 1963

On November 4th, just as *Perspective* was going to press, the Festival of the Arts was officially opened with the Special Architecture Convocation at which Sir Basil Spence was presented with the degree of Doctor of Laws (*honoris causa*).

The following is an excerpt from the address of Dr. Hugh H. Saunderson, President of the University of Manitoba:

"We feel that November 4, 1963, is a day of great significance in the University. This fall we are celebrating fifty years of architectural teaching here. During that time the devoted work of the members of our staff has made possible a growth in the academic and professional influence of this School which has delighted all of us. That growth has moved the Senate and the Board of Governors to decide that as of this day, the School of Architecture should become the Faculty of Architecture, and that Professor John A. Russell should become the first Dean of this newly established Faculty. It is my very great pleasure to announce these changes and to congratulate Dean Russell and his colleagues.

"In now calling on Dean Russell to present Sir Basil Spence for his degree, I should like to express the hope that all those whom Dean Russell subsequently presents would rise to the eminence of this, his first graduate of the Faculty of Architecture."

It would be appropriate therefore, to regard this Jubilee Issue as commemorating not only the fiftieth year of the School of Architecture but also the inauguration of the Faculty of Architecture at The University of Manitoba and the installation of the first dean of this new Faculty, Dean J. A. Russell.

*Bachelor of Architecture*

*Bachelor of Interior Design*

*Master of Architecture*

*Master of Architecture (C.P.)*

**Fifty Years of Architectural Education**





1963 is a year of celebration for the environmental and visual arts in Manitoba: Architecture was established at The University of Manitoba fifty years ago; the Winnipeg School of Art (the forerunner of the University's School of Art) was organized fifty years ago; Interior Design was established at The University twenty five years ago.

Architecture's Golden Jubilee celebration began last February with the Manitoba Association of Architects' Conference on "Architecture for the Canadian Prairies". On November 4th the University will officially observe the School's semicentennial by holding a special Convocation for the purpose of conferring the degree of Doctor of Laws (*honoris causa*) upon Sir Basil Spence, the principal speaker for the Festival of the Arts. To recognize the occasion, the Festival has selected the theme of THE ARTS IN ARCHITECTURE for its lectures and symposia and is bringing together six of Canada's foremost artists to participate in the discussions with Sir Basil.

Similarly, this edition of *Perspective* has been designed around this same Jubilee anniversary theme. With the generous assistance of its Patrons and a host of contributors (both alumni and friends of the School), the editors of *Perspective '63* have produced another milestone in the twelve year history of this student publication. As we peruse its pages, we review the major steps in the development of education for the professions of Architecture and of Interior Design at The University of Manitoba, and we take stock of the progress and achievements to date, and we contemplate the challenge and unlimited opportunities presented by the future.

The School already possesses a rich tradition of active co-operation on the part of staff and students and a rich heritage of distinguished accomplishments on the part of its alumni who are spread throughout the world. It has the sound assets of an outstanding teaching staff, a student body that is eager to learn, a Students' Architectural Society that is well organized, most co-operative and active, and a building which has proven throughout four years of service its high degree of function and flexibility. The list of our assets is crowned by our colleagues in the University, our many friends and benefactors, including notably The Canada Council, The Manitoba Association of Architects, and The Interior Designers' Institute of Manitoba. Major evidence of the many gifts and grants to the School is to be seen in the sculpture "Night and Day" which we were able to commission to complete the building, the extensive annual program of visiting lecturers, and the scholarships, bursaries and prizes made available to the students of Architecture and Interior Design.

Since its inception with five students and one instructor the School has grown to an enrolment between 350 and 400 during the past fifteen years and a staff of twenty-two full-time instructors and several part-time professional architects and interior designers. The first half century has witnessed the expansion of the School to include Interior Design and Community Planning. We look forward with confidence to the continued development and strengthening of each of these areas of instruction and to expansion in the whole field of environmental design.

John A. Russell, FRAIC,  
Director, School of Architecture





We in Interior Design are very happy and proud to be a part of the School of Architecture, though our department has been in existence for a considerably shorter time than the Department of Architecture. A Diploma course in Interior Decoration of three years length was established in 1938, making this our own 25th anniversary—an anniversary to celebrate. Fifteen years ago the three-year diploma course was changed to the present four-year course leading to the Degree of Bachelor of Interior Design.

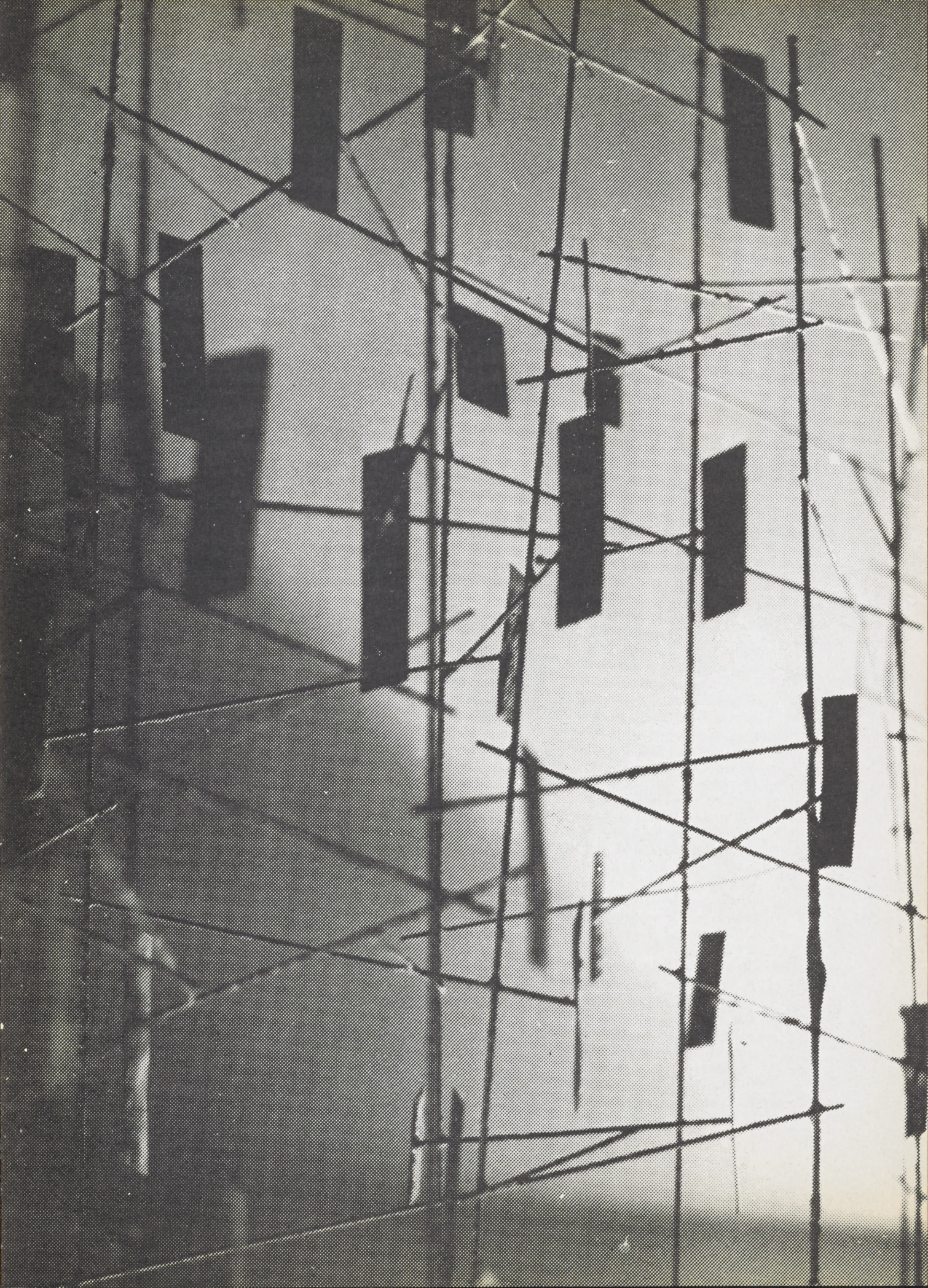
We have now developed a course that is known throughout Canada and in many parts of the United States as one which produces well-trained, serious, modern-thinking Designers, capable and enthusiastic. Through the years, there have been slight changes to improve the consistent high calibre of the work, such as the change two years ago when the entrance requirements were raised to Senior Matriculation. Being the only University degree course in Interior Design in Canada, we enjoy the broadening association with other Faculties and Departments of this University and we take advantage of this in a curriculum that includes electives in the Faculty of Arts and Science and shared lectures with the Department of Architecture.

Our graduates are to be found all across Canada, frequently working in the Commercial Interior Design field, though some also find employment as Interior Designers in Architect's Offices, in the domestic design field, as colour Consultants, in display work and as Furniture Designers. A young designer would not only organize and execute the planning of area or unit, but would also order materials, let out contracts and supervise all the trades concerned with the making of units, which would result in the successful completion of each project. With such demands made upon graduates, the course must be intensive, covering Creative, Cultural and Technical information and experiences.

Through the years, the work done by the students has changed in superficial details as will be seen by the Open House '63 Retrospective Exhibition. The eclectic Hepplewhite and Sheraton dining suites have been replaced by the contemporary Herman Miller plastic units. We no longer use Colonial revival in the bedroom nor Pompeian details for the swimming pool. However, there has always been and still is a very strong emphasis on the elements of good design and composition and on the logical use of the best contemporary ideas and materials, so that our graduates have found themselves able to grasp the essentials of the changing ideologies. They have been able to move with the times and take their places among the young leaders in today's Interior Design field.

Joan Harland,  
Head, Interior Design.







Students Architectural Society  
The University of Manitoba

## PERSPECTIVE 1963

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This year Perspective 63 assumes the role of a Jubilee edition. Even though Perspective itself is only twelve years old it has, in its first dozen years, woven itself into the fabric of life at the school—a life that has been pulsating for fifty years.

But neither this life nor its success could possibly exist without the propelling force of the school's Director.

Indebted to Professor John A. Russell, Director of the School of Architecture, for his efforts, the editors of Perspective submit this Jubilee edition in recognition of the success of these last fifty years.

*Sheldon Yale Silvert*









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## SCHOOL OF ARCHITECTURE - 50 YEARS

The opening of the Festival of the Arts celebrates the fiftieth anniversary of the founding of the Department of Architecture and the twenty-fifth anniversary of the Department of Interior Design. Beginning in 1913, with one instructor and five students, the Department has expanded to its present form as a School of Architecture offering two undergraduate and two graduate courses leading to the degrees of Bachelor of Architecture, Bachelor of Interior Design and degrees in Master of Architecture in Community Planning. During its first fifty years, the School has granted 605 Bachelor of Architecture degrees, 95 Diplomas in Interior Design, and 184 Bachelor of Interior Design degrees. The current enrolment stands at 244 in Architecture, 130 in Interior Design and ten in graduate studies. Enrolment itself has varied from the one student in 1917-1918 to 404 in 1947-48 and 1948-49.

The curriculum in Architecture commenced as a four year course and formed part of the Faculty of Engineering and Architecture. Shortly thereafter, a pre-architecture year was added, and in 1948 the entire School was reorganized and the undergraduate curriculum was revised so that Architecture became a five year course. In 1938, the Department had expanded to include a three year diploma course in Interior Decoration. This also was changed in 1948 to a four year degree course in Interior Design. This course in Interior Design is Canada's only university course in this professional field. Graduate work was instituted in Architecture in 1933, and in 1950, a second field of graduate study, Community Planning, was added.

The increasing enrolment necessitated the assembly of a large teaching staff, which today includes sixteen fulltime instructors in Architecture and six full-time instructors in Interior Design. These instructors are graduates of some of the leading schools in the world so that their diversified educational background combined with their extensive practical experience enables the staff to present effectively both the theoretical and practical phases of the profession of architecture and all its related aspects.

The development of the School of Architecture into one of the most successful Schools of Architecture on this continent is largely due to its past and present directors.



Had it not been for the pioneering work of Dr. Arthur A. Stoughton, the School today would not enjoy the reputation and distinction it now commands. Dr. A. A. Stoughton received his training as an architect through Columbia University, the Ecole des Beaux Arts in Paris, professional practice as well as through extensive travel in Europe. In 1913, Professor Stoughton was appointed to the new chair of architecture at the University of Manitoba. During his busy years in Winnipeg, Dr. Stoughton distinguished himself as head of the Department of Architecture, as an active member of the community, and as the designer of buildings such as the Arts and Science Buildings on our campus. In 1950, the University of Manitoba conferred upon our founder the degree of Doctor of Laws in recognition of the work which he had done in creating the University's School of Architecture.

Dr. Milton Smith Osborne, in 1929, succeeded Dr. Stoughton as Director of the Department. Professor Osborne received his architectural training at Ohio State and Columbia Universities. Before his appointment at Manitoba, he had served as instructor and professor at Alabama Polytechnic Institute and at Columbia University. Professor Osborne's arrival at Manitoba marked a change in the architectural curriculum from a four year course to one in which a pre-architectural year was established as an entrance requirement to the four year course. One of his major contributions to the evolution of the University was a long range plan of development and extension of the Fort Garry Campus. On his resignation in 1946, Dr. Osborne assumed the position as head of the Department of Architecture of Pennsylvania State University. In 1960 the University of Manitoba conferred upon Prof. M. S. Osborne, the honorary degree of Doctor of Laws.

At present, Dr. Osborne is well known for his numerous architectural publications and travel sketches. He has exhibited in many galleries and the Library Congress has a permanent collection of some of these sketches.

Our present director, Professor John A. Russell, joined Dr. A. A. Stoughton as the first staff member of the Department of Architecture in 1928. Professor John A. Russell is a graduate of the Massachusetts Institute of Technology from which he received a B. Sc. (Arch.) and a Master's in Architecture. He is also a Diplômé d'Architecture of Fontainebleau, a Member of the Architectural Institute of America, a Fellow of the Royal Architectural Institute of Canada, and a Fellow of the International Institute of Arts and Letters (Switzerland).

Professor Russell, in recognition of his extensive and diversified interests and devotion to the School and to the community at large, has been honoured as an educator and as a citizen by many professional and cultural organizations. He is an honorary member of the Canadian Dramatic Association and a life member of the Manitoba Association of Architects. He serves on the Board of Directors in a number of cultural and professional organizations. He acted as one of the first members of the Canada Council, founded in 1957 and was also on the committee which established the first National Building Code in Canada.

Professor Russell has acted in a professional advisory capacity for many projects and is currently on the Advisory Committee for the Nova Scotia Technical College.



As the Director of the School of Architecture Professor Russell has brought about many innovations, some of which include the reorganization of the Interior Design and Architecture curricula, the establishment of a Planning Research Centre within the Faculty, and the erection of a permanent home for the teaching of environmental design.

Students come to the Manitoba School of Architecture from all parts of the world, and their mingling is educational in itself. On the other hand, graduates from our school may be found practising noteworthy architecture in various countries. Both students and graduates of the School have earned distinction in many national competitions, such as the annual Pilkington Glass Company Scholarships.

A Lectureship Fund for visiting lecturers was established in 1954 by the Students' Architectural Society. Through the generous assistance and contribution of the Manitoba Association of Architects this fund now provides a program of visiting lecturers and world-famous architects each session.

In 1947, the Planning Research Centre was created within the School of Architecture for the express purpose of working on research projects in the field of architectural planning for the Prairie Rural Housing Committee. The staff working on these projects included many members of the faculty of the School as well as graduates and undergraduates. By May, 1952, a total of 5 booklets were published on Farm Housing. Work in this organization was unique in Canada.

A review of the first 50 years of the life of the School would not be complete without mention of the accommodation of the School. Located first of all in the attic of a two-storey row house on the site of the Civic Auditorium, the Department then moved to the attic of the Old Law Courts Building which presently houses the School of Art. The Department was then moved to the Deaf and Dumb Building at the corner of Sherbrook. In 1932, the Department of Architecture moved to the Fort Garry Campus and settled in the attic of the Arts Building. Due to the increasing enrolment in Arts, the School was again in need of relocation. The resulting accommodation was scattered about the campus, and at the time was referred to as "a masterpiece of decentralization." Staff and students met with the challenge and until 1959, were located in the "army huts" which had been planned as temporary shelters for the accommodation of War Veteran students. In the fall of 1959, after a decade of decentralization, the School of Architecture moved into its present Building. Since then the School has been able to function more efficiently and more effectively due to a well equipped and well designed environment.

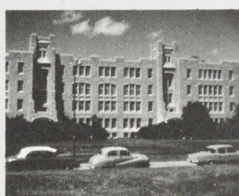
"For a number of years, the School has endeavoured to present to the students the maximum number of varied theories, techniques and experiences so that they may develop as an individual whose creative abilities will be both intensive and reasoned. In Architecture, as in all the creative arts, it is the tangible evidence of the completed work which speaks for itself, not the rehearsal of theories and methods which are only a means to an end . . .

The School's aim is not to produce a special type of architect in quantity, but rather to enable each student to become an architect of individual quality." (Prof. John A. Russell).





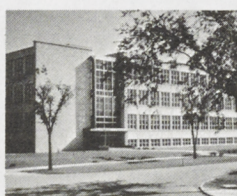
*Administration Building*  
1913



*Science Building*  
1932



*Arts Building*  
1932



*Engineering Building*  
1949



*The Library*  
1953



*St. Paul's College*  
1958



## PAST, PRESENT, FUTURE...

In the beginning, the growth of the campus was relatively slow . . .

The University was founded in 1877, and not until 1929, did the administration acquire its permanent location on the Fort Garry Site. The Old Physics Building of 1912, the present Administration Building of 1918 and a few other buildings had previously served the Manitoba Agricultural College on this Site. It was not until 1932, with the opening of the Arts and Science Buildings designed by Professor Arthur A. Stoughton that the University undertook a tentative building program.

In the following years, building on campus virtually remained at a standstill due to the difficulties resulting from the Depression and the Second World War. The aftermath of these difficult years brought about a soaring increase in enrolment thus necessitating a need for expansion and accelerated campus planning.

The campus planner was faced with a decision. Two dominating styles existed on campus — the red brick of the Administration, Residence and Agricultural Buildings and that of the white Tyn-dall stone Science and Arts Buildings.

Since the few buildings showed no unity of style or material the University never experienced the problem of the modern architectural breakthrough that faced the Ivy League campuses.

However, the planners were confronted with the necessity of effecting some semblance of unity. A policy was evolved which proposed the use of indigenous materials yet allowed for complete freedom in their use. Realizing that a campus

lege and St. Paul's College began their building programs on campus in 1958. The following year, in 1959, the School of Architecture moved into its first building.

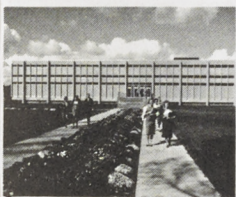
The University's growth and development continued, and in June of 1960, the Allen Physics Building, the Armes Lecture Hall and the Parker Chemistry Building were occupied. A building to house the Crop Research Centre was opened in 1962 and a new building was also planned for the Animal Science Department. In addition, 1962 saw the opening of the first Education and Pharmacy Buildings on campus. Recently completed were an addition to the Main library and renovation of the Buller Building.

The University's ten year, 33 million dollar building program continues with a new Women's Residence, Food Services Building, the University College and St. Andrew's College. The Students' Union has appropriated funds for the building of a swimming pool which is already in the early planning stages.

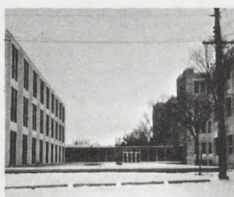
This expanding building program has been made necessary by increases in student enrolment of about ten percent a year and also the need for satisfying functions which had not been previously accommodated on campus.

The diversity continues. Today, a trend to nuclear arrangements can be perceived due to the need for integration of related fields of study.

This is manifest in the new Fine Arts Complex proposed to be developed adjacent to the Architecture Building. The Arts Complex is to include the



Architecture Building  
1959



Science Complex  
1960



Crop Research Building  
1912



Animal Science Building  
1962



Pharmacy Building  
1962



Education Building  
1962

evolves through different architectural periods it would be wrong and impractical to impose a rigid design control on future buildings. The variety of architectural expression on the campus has been a direct result of this fostering of "unity through diversity."

And so, the boom was on . . .

A new wing of the Engineering Building was officially opened for use in 1949. The long awaited home for the library was opened in 1953 and established the "modern" on campus. In 1957, to mark the 50th Anniversary of the Faculty of Engineering, the Fetherstonhaugh High Voltage laboratory was put into operation. St. John's Col-

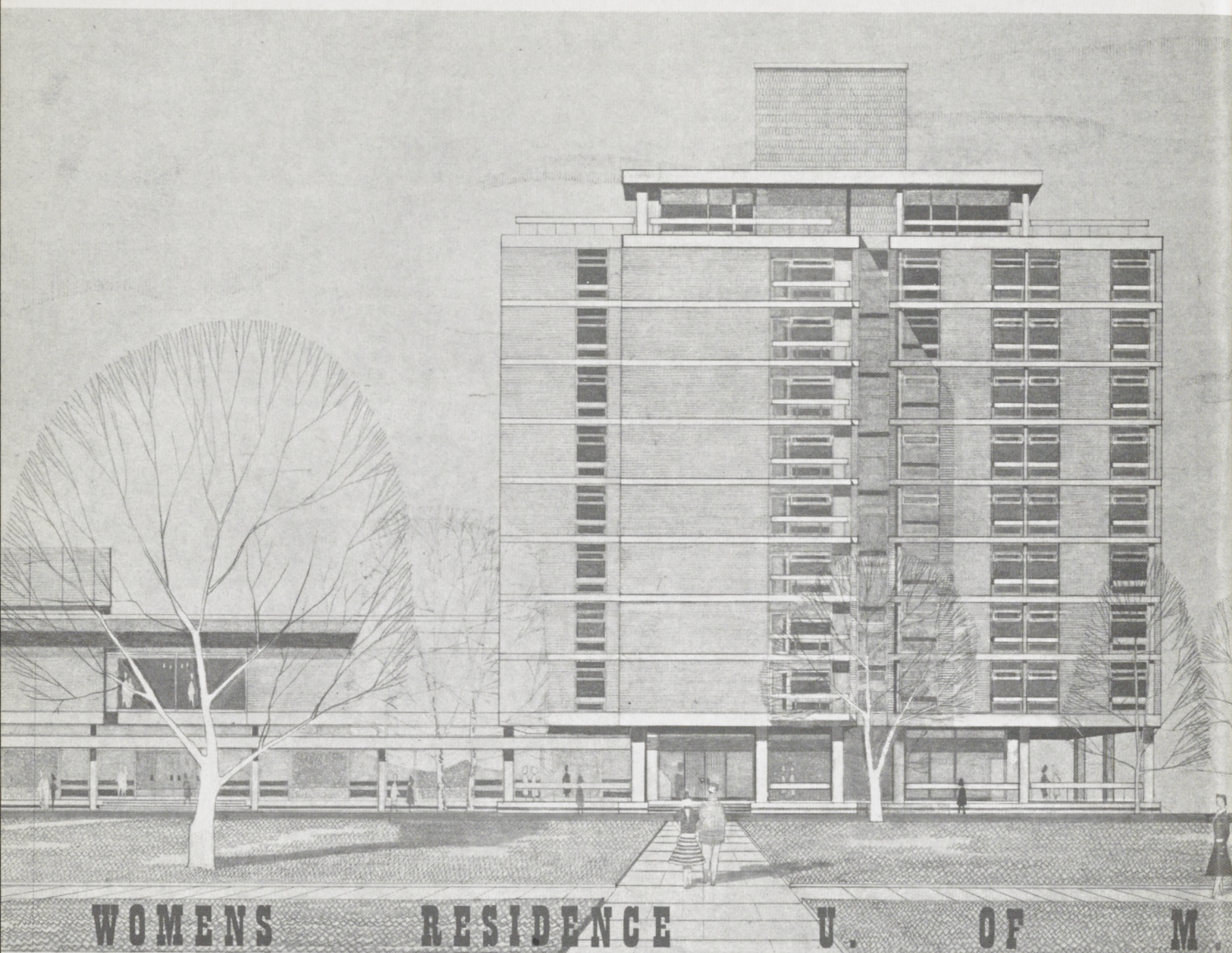
School of Architecture — both its present building and a new addition, the School of Art and the School of Music. Plans for the future call for the inclusion of a concert hall in the scheme. The buildings will surround an outdoor plaza which should provide a focal point for the creative and performing arts on campus.

Time reveals our changes, gives us our character, thus establishing our identity. Yet time can achieve a unity no matter the variation of successive architectural styles. Slowly the campus grows, gradually it changes.

"Time is the chief architect of our universities."

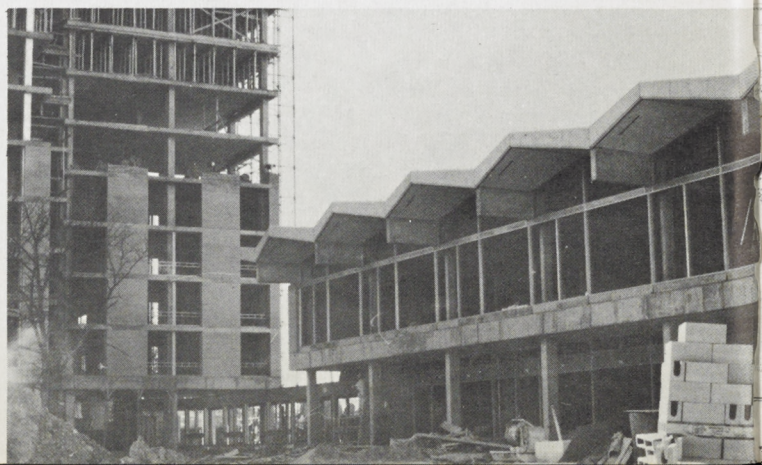
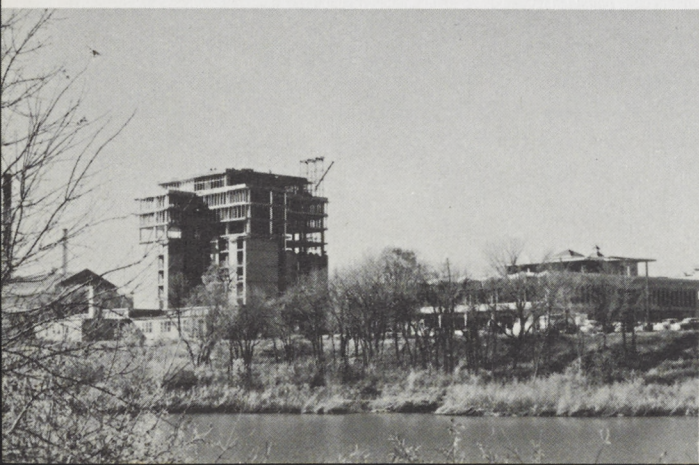


# THE NEW CAMPUS ARCHITECTURE

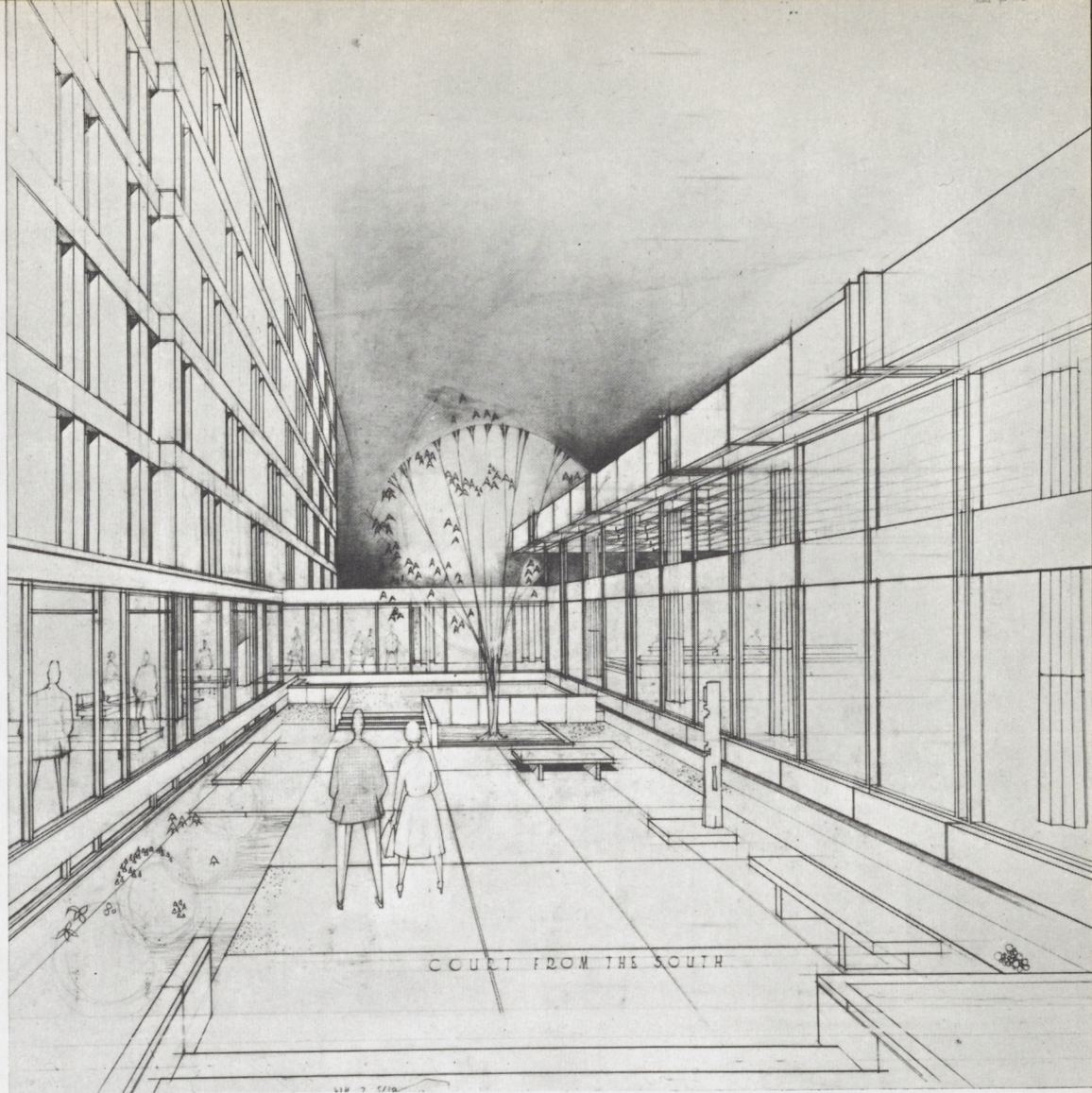


THE WOMEN'S RESIDENCE AND FOOD SERVICES BUILDING

*Waisman Ross and Associates*

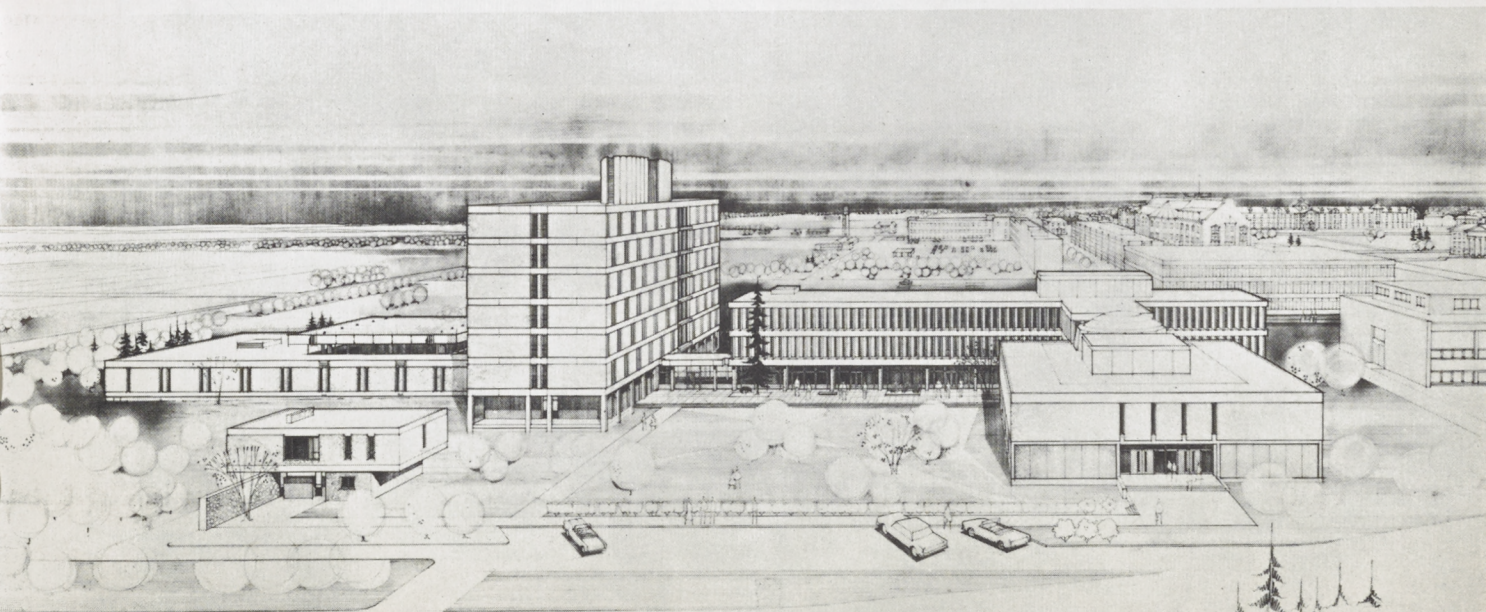






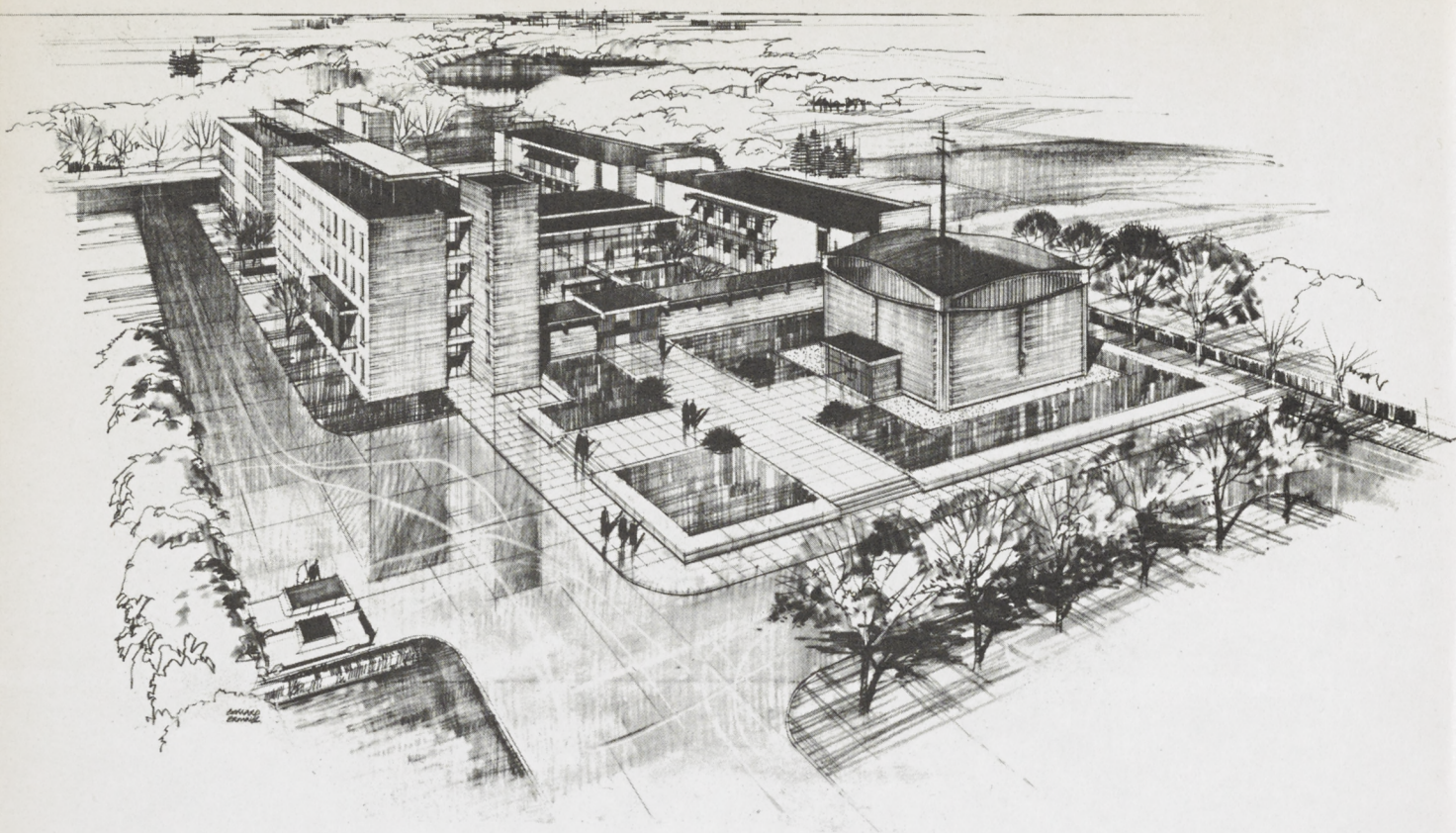
# THE UNIVERSITY COLLEGE

*Moody, Moore and Partners*



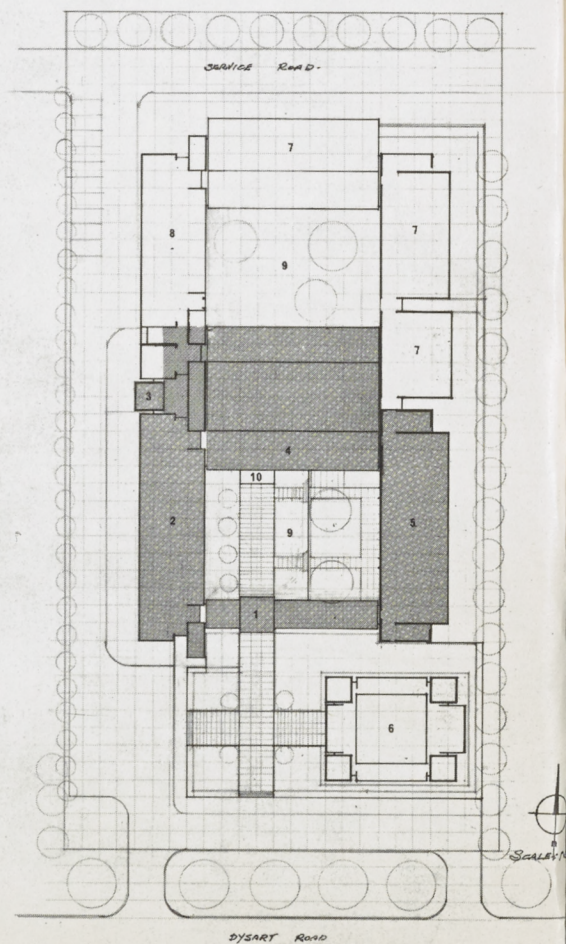
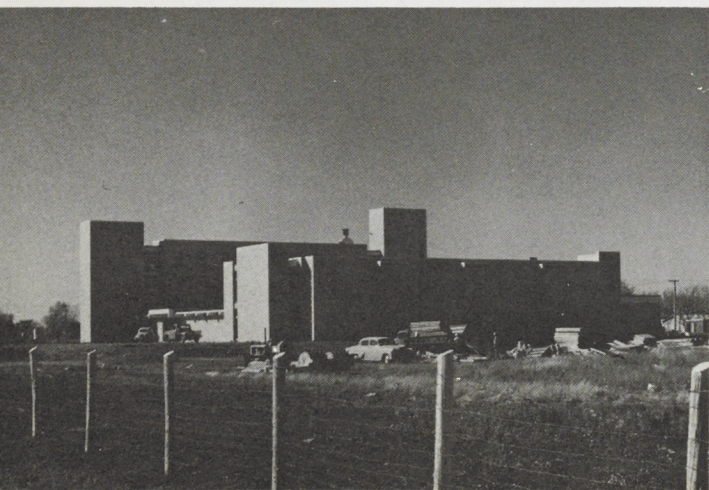
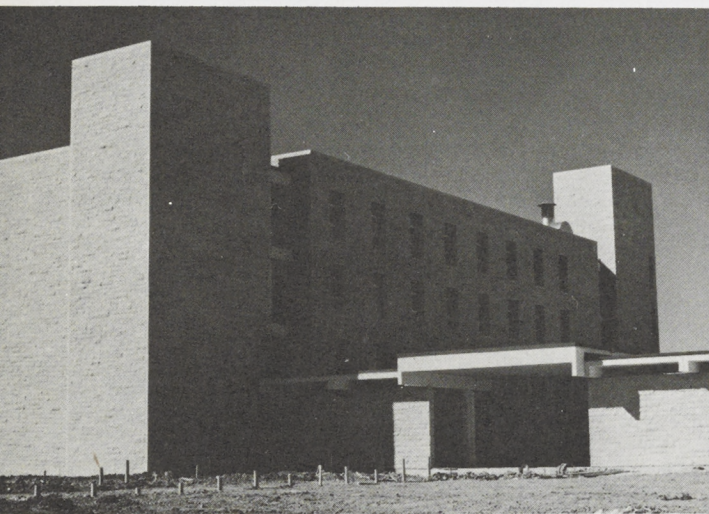
THE UNIVERSITY COLLEGE





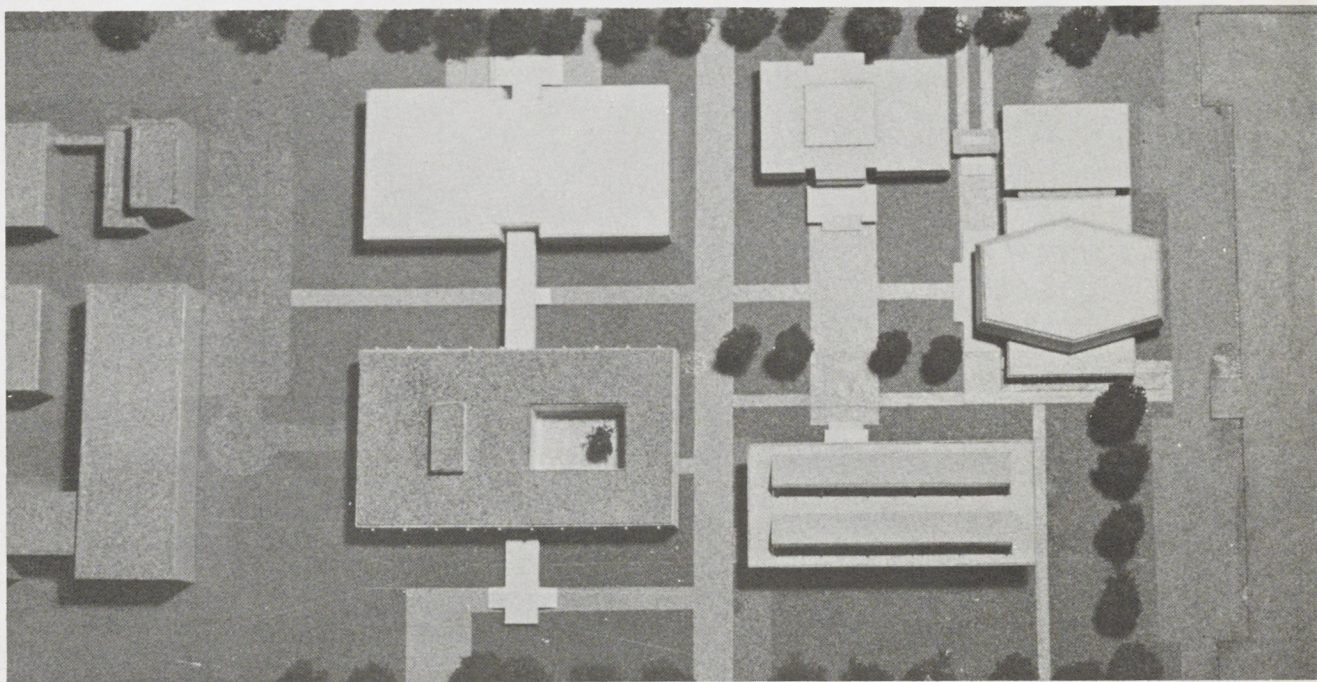
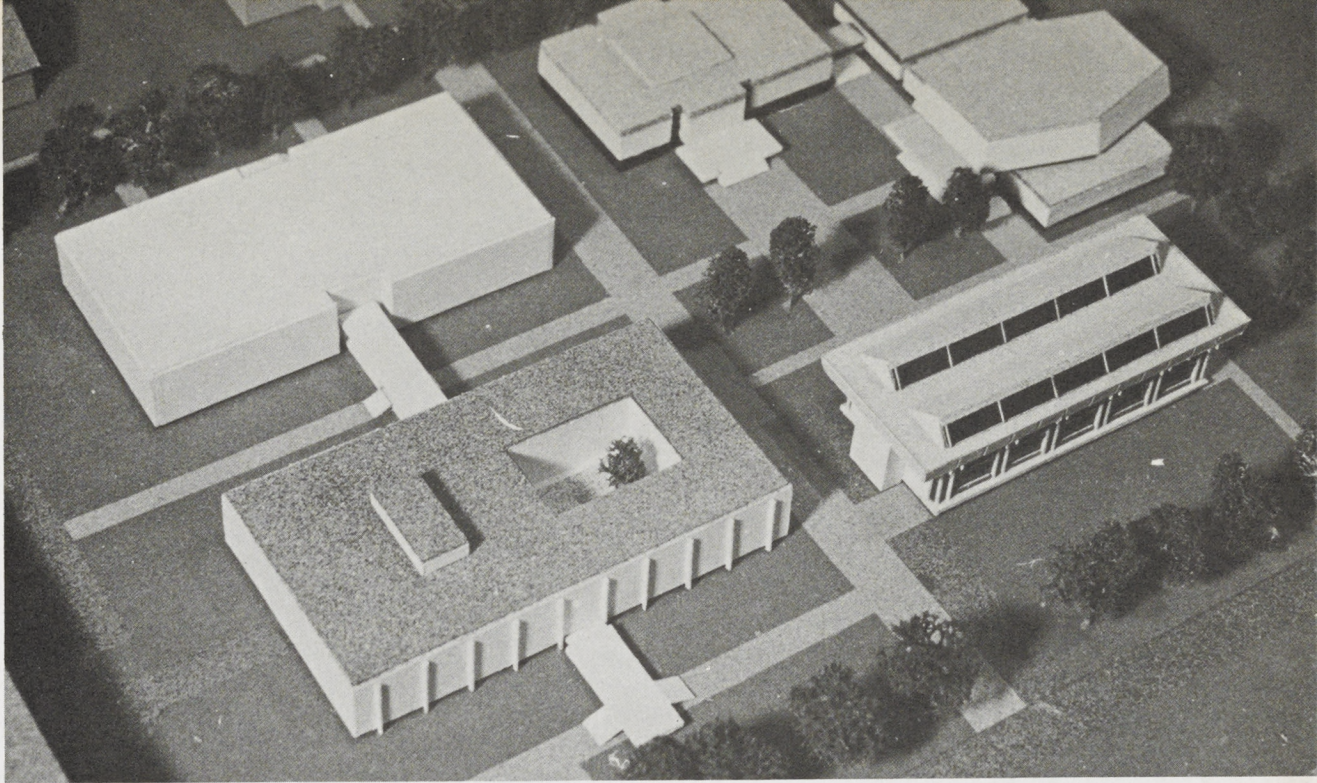
## ST. ANDREW'S COLLEGE

*Green, Blankstein, Russell and Associates*



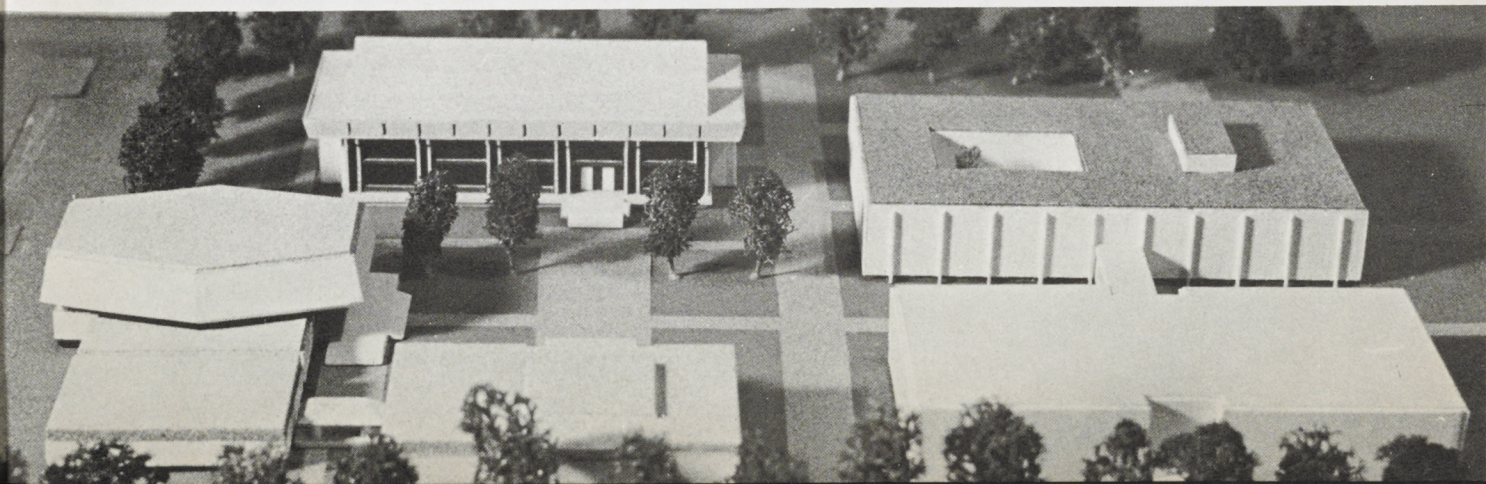
- |                            |                      |
|----------------------------|----------------------|
| 1 MAIN ENTRANCE TO COLLEGE | 6 FUTURE CHAPEL      |
| 2 RESIDENTIAL BLDG.        | 7 FUTURE ACADEMIC    |
| 3 ENTRANCE TO RESIDENTIAL  | 8 FUTURE RESIDENTIAL |
| 4 ACTIVITY BLDG.           | 9 PAVILION YARD      |





# THE PROPOSED FINE ARTS COMPLEX

*Smith, Carter, Searle Associates*







—a variation in setback  
—the introduction of landscaping  
—a diversion of the walk  
Richard Henriques  
Fifth Year



# ARCHITECTURE FIVE

During the fall term last year, the graduating class in Architecture prepared a series of planning studies for the future growth of our campus. These studies, express more than building locations and space allotments for various faculties. They express how the life of the campus may be organized to allow each student to gain maximum value from his years at college. They suggest how each part of the campus can contribute to this in relationship to other parts.

The training of the architect is a two-fold process. He must not only be able to create a functional work of art to satisfy a

program of space requirements and functional relationships. He must also be able to comprehend what is implied with regard to social relationships which may be organized so as to enrich the lives of the students.

The thoughts of last year's graduating class in Architecture and of their instructors were first printed in the campus newspaper, *The Manitoban*, and are here presented to explain their attitudes towards campus planning, and towards architecture in general. Upon these thoughts, the creative design process is based. The essays are not the work of individuals, but the collective opinions of individuals in the class.

## The Students Daily Life As The Generator Of A Twenty Thousand Student Campus

*What should be the full every day life of those who are engaged in the pursuit of knowledge, and how should an institution of higher learning be shaped into a total environment as to fully accomplish its function as a means of imparting knowledge.*

The student's complete every day life should be the measure for shaping the university's physical plant.

The prime purpose of the university is **THE TRAINING OF THE INTELLECT**: the moulding of intellect into a potential instrument; into a powerful weapon. The university activities should therefore concentrate primarily on the achievement of this goal by promoting what is helpful to it, tolerating what is without enmity to it, and eliminating what stands in its way.

A university plan thus primarily consists of:

Classes, where the actual teaching is taking place;

Laboratories, where experimentation and exercise are carried out;

Studios and libraries, where study is being done, and books are kept in store;

Concentrated brain work and attention need;

Quiet (absence of noise);

Seclusion (absence of visual distraction);

Good ventilation (in order to eliminate the generation of physical fatigue);

Adequate light: whereby natural north light is the best; sunshine is not necessary but may at times be tolerated; absence of glare. Only where natural light is not adequate or not available should it be replaced with artificial lighting.

In order that the student may not feel a prisoner in a building, classes, laboratories and studios can open into quiet courtyards where the colours of nature shall be soothing and relieving to the strained eyes. Basically therefore, classes, laboratories and studios, and the courtyards functioning with them are introverted elements forming architecturally the quiet bulky background or, if so desired, the dominating mass that is a good variety of sizes and ways to contain large, medium or small groups of students and at times also single persons only. In good weather, study outdoors may be desirable. This may be an additional function of intimate or otherwise quiet open spaces.

The technics of learning are based on order, system and discipline, respect and awe. The architectural character of the involved spaces should express these attitudes and the architectural dominants may be building components that remind the student of the hard work involved, the seriousness of purpose, the nobility of endeavour, his responsibility towards the fellow-student's effort. Such building components could be the administrative section or the home of the books, or the main auditorium, the latter expressing the totality of the student body.

Health of the mind depends on the healthy condition of the body. Athletics have been associated with the intellectual achievements in many a successful civilization: unity of vigor of body and mind. Furthermore, athletics are the discharging pole of a youth's surplus energies.

Buildings and grounds for sports, physical exercise and play have close relationship and hence their place next to the academic facilities. Their architectural character does not need to express any austerity but rather vigor, movement and strength. They do not need quiet and seclusion for they are noisy in themselves.

But, they need to express nobility as much as their neighbours, for athleticism brings the students together in noble competition, and being in itself training the mind as well, it is not devoid of educational qualities.

Symbolically however, athletic facilities are subordinate to their academic counterparts for their function is a means and not an end; the body being the instrument to serve and to help the mind; the master, to strengthen and excel. Architectural overemphasis would therefore be out of place and would mean to a university set-up as little as overdeveloped muscles.

A university training should, however, be more than a process of learning facts and data by physically healthy and individuals of potential. It should be in itself a rounder picture of the world, as to prepare strong characters fit to deal with all the facets of real life, and divorced from it.

Thus, when we say that a person has a university education, we understand that he has such a training as to also become a well rounded individual, acquainted with and exposed to diversified experiences, helped to acquire a mature picture of the essentials in life.







# Architecture As A Matter Of General Culture In The Spirit Of Our Times

## CULTURE:

Culture is an expression of intellectual thinking of a group of people at a certain period of time.

Culture is a reflection of the ideals, thoughts and attitudes of the people in a society.

Culture is a specific stage of advancement — the enlightenment and refinement of taste that is acquired by intellectual and aesthetic training.

Culture is the degree of understanding of things not material. It is the outcome of an educational process. It becomes a second nature.

Architecture, therefore, as being the medium to accommodate the demands of a given society will invariably reflect the cultural fabric of that society.

Because our society is technologically oriented, we are able to solve technical and functional problems rationally but we often overlook the human element. The fast technological progress has not allowed time for intellectual maturity.

## ARCHITECTURE:

In a general sense, architecture is the entire man made physical environment. We can speak of the architecture of this or that town and village meaning the building bulk of certain specific local quality. But we cannot call every single building architecture except where there has been a conscious attempt to create comprehensive order coupled with self expression, aesthetic or otherwise. The attempt may also be subconscious wherever there is tradition and some level of good taste and an inborn sense of order.

Speaking of architecture in a general sense — defining thus the architectural appearance of an entire settlement as the product of a specific social group — similarity of the individual components is accepted and even desirable if necessary. With this in mind, we automatically embrace the domain of city planning and civic design towards a total architecture. Architecture, then, as a collective statement, is an integral part of large scale city planning.

A visual quality of collective architecture is typically expressed by the uniform use of materials, technics, climatic solution or other conditions, does not necessarily imply beauty. Applied to a single building or a complex of buildings, a good visual quality is the underlying idea whereby the architect may additionally try to convey a message, a conscious feeling, a theme — an in-

tellectual quality.

Architecture is not a pure but an applied, a social, art. The picture of culture is reflected in the architecture of an era is not always a clear picture, but often times badly distorted. Human action does not always mirror motive.

Modern architecture is a protest against conventions. It reflects controversy and indifference in public opinion. Stylistic gimmicks constantly changing indicate the restlessness and upheaval of our society. But modern architecture should be more than a protest against the conditions of our time. It should indicate the ideals our society is striving towards.

In previous cultural eras there was a natural evolution of birth, maturity, and decline, i.e. the generating idea or trend, the high pitch or true expression of an era and the degenerating superficiality or mere decoration. During the high pitch period, great leaders used to appear: eg, the artistic giants of the Renaissance.

Today the spirit of our time is technology and the notion of outer space. The present evolution happens too quickly, the technological methods and build-materials too numerous. There is not time left for maturity with the result that the so-called architect leaders have developed too many personal styles tending towards rather decorative architecture. The mature expression of our time is not evident.

The corporation or corporate client, as the new patron of the arts — of which the University is leader as a prime source of thinking, research, and culture — can realize an intellectual order provided it does not succumb to materialism, mere prestige, and appeal to the masses or conformity.

Because we are living in an age of science, mass production and standardization, big business, and fast travel, the personal expression of the architect may not be valid.

Previous North American architecture was a borrowing of wyles from former cultures due to the lack of essential intellect from which true symbol architecture can be formulated in an ever changing social structure. The architect should be aware of society in order to interpret and design rationally. Architecture can be valid and vital if the spirit of change and growth is frankly expressed upon a foundation of social principles and human outlooks.



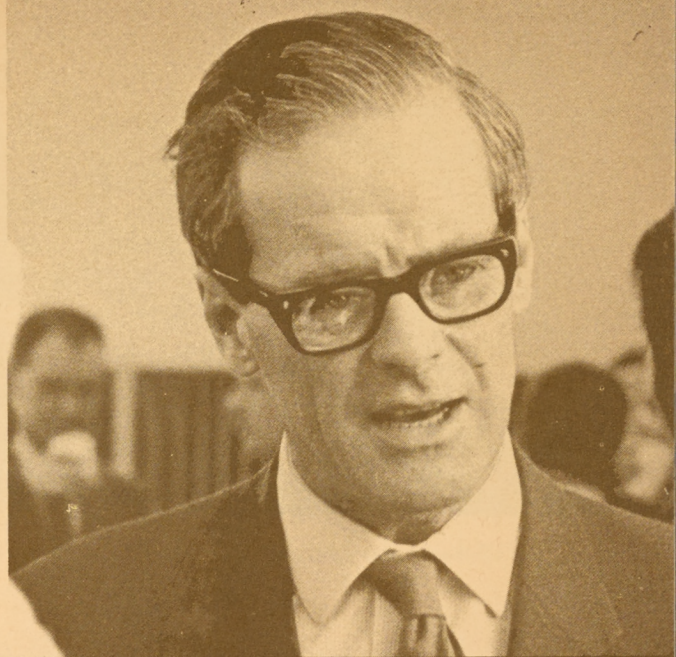




MANITOBA ASSOCIATION OF  
ARCHITECTS' CONFERENCE ON THE  
OCCASION OF THE 50<sup>TH</sup> ANNIVERSARY  
CELEBRATION OF THE SCHOOL OF  
ARCHITECTURE, THE UNIVERSITY OF  
MANITOBA

FEBRUARY 14-15-16,

1963



Keynote Speaker:

**Ralph Erskine – ARIBA, AMTPI**

The topic of the conference, "Architecture for the Canadian Prairies", dealt with one of the most neglected and yet most pressing problems facing the development of architecture in the Canadian West. A lack of concern for and ability to consider and take full advantage of the peculiarities of our climatic and topographical conditions is resulting in cities and towns which are distinguished by their drabness and their failure to provide an appropriate environment for full, enjoyable living. Yet a fresh, carefully considered approach to architecture and planning, based on a comprehensive understanding of all conditions peculiar to a region, could produce communities full of visual beauty and of best service to their occupants.

Through the participation of men of vision and experience, the Conference endeavoured to analyze the pertinent aspects of architecture and planning in detail and focused on new ways of achieving a meaningful urban environment in harmony with the Prairie scene and its traditions.

It is significant that this conference should form part of the 50th Anniversary Celebration program of Manitoba's School of Architecture which, throughout its history, has played a leading role in the development of architecture and planning in the Prairie Provinces.

*The School of Architecture gratefully acknowledges the generous assistance of The Canada Council, The Manitoba Association of Architects and The Students' Architectural Society.*

Ralph Erskine was born and educated in England. After receiving his professional training at the Regent Street Polytechnic, he became an Associate of the Royal Institute of British Architects and an Associate Member of the Town Planning Institute. In 1939 he went to Stockholm and spent the next few years working in architects' offices, competing in architectural competitions, building his own home, and attending night classes in the Konstakademien for Fine Arts. He then moved to Drottningholm and established his own practice. To solve the office space problem, he purchased a Thames barge in London and, together with five others, sailed it to Sweden. For eleven years "Verona" has been the office for a staff of twelve.

The catalogue of buildings designed by his office is an impressive list which includes housing for workers and for old people, blocks of flats, industrial buildings, schools, hotels, shopping centres, private residences, and the town plan for Svappavaara, a new mining community to be built north of the arctic circle.

Mr. Erskine has done considerable research in the architectural problems connected with building in sub-arctic regions. In this connection he has lectured in Holland, Japan, the Scandinavian countries, Poland, Switzerland and Canada.

*On the occasion of visiting our school for the Conference last February Mr. Erskine left, for publication, the article immediately following. Erskine wrote the text, selected the illustrations and indicated the page layouts, which have been implemented in this edition.*

*Following the article is a summary of the keynote address which was transcribed from a tape recording of the speech and edited down to its present form.*

*Ralph Erskine*





KIRUNA—a mining town north of the polar circle in Sweden—1500 inhabitants.

## PRIMER FOR SUBARCTIC

My concern is for the cold and hitherto relatively unstudied parts of the world, for the arctic, the antarctic, and for the high and desolate mountain regions where in the practice of settling and building interest has largely been in finding *technical* solutions to the special problems which these regions set — solutions which mainly aim at permitting the application of town planning and architectural forms which have been developed in more temperate parts of the world. While this is the normal mental procedure in the process of "colonization" my experience in northern Sweden has led to the conviction that it is a method that defeats its own ends. The result is emotionally and technically unsatisfactory, — a pale shadow of the achievements of the warmer latitudes, — and a nonchalance of the fantastic possibilities which a true understanding of such regions could exploit in creating specific human environment and a truly indigenous modern culture for the high latitudes.

The question is not only one of artistic or philosophical morals, it is one of practical portent. As the development process demands more man power and more specialized capacities it becomes impossible to rely on "arctic enthusiasts". It is difficult to attract the necessary personnel and having recruited them to retain them for a sufficiently long time to utilize their special knowledge and to establish communities of permanent and balanced character. Such communities are truly necessary since, whilst many men may for a time flourish in the atmosphere of high pay, quick advancement, extensive responsibility, and the possibilities for open air life which the north offers, and whilst children show no greater difficulty in acclimatizing themselves, other men and most women lack contact with relatives, and the amenities of the "southern" town — its shops and plea-

tures, its well developed school system for the children and its many other assets. The advantages of the "frontier" are few for women, who are often left as alone as the golf widow of the south, and becomes a work, hunting or fishing widows. Sooner or later they reject the insufficiency and claustrophobia of the frontier community and draw their husbands and family out again in the rhythm of constant personnel change which helps to make efficient enterprise so difficult and expensive in these parts of the world.

To find the "melody" for the "subarctic life" which gives material, emotional and spiritual satisfaction firmly fixed in the specific of the region is the only way of avoiding the nostalgic "longing away" which adds to the natural stresses of the climate and isolation, — the "lapp illness" of the far north of Scandinavia.

In the following I will try to establish

1. The arctic situation.
2. The aim of the designer in the north.
3. An analysis of subarctic problems.
4. A synthesis in the form of projects.

### The Character Of The Regions

The Antarctic, a continent, surrounded by stormy oceans has a savage glacial climate and habitations here need a very high degree of protection, a need which can well override all other considerations. It is isolated in the world and is so far only visited by scientists. But the first tourist round trip will visit it this summer (from Sweden) and some habitation will surely be established with time.

The Southern Boundary.



Native Lapp Culture.



"Modernized" Eskimo.







## ARCTIC COMMUNITIES

The Arctic, a sea surrounded by land has, apart from certain coastal regions, a climate that is one of the least stormy in the world, and a precipitation of rain and snow that is less than many desert regions. During the summer because of the constant presence of the sun, and during the winter when it shines but briefly and the seas are frozen there is little daily variation of the overall seasonal temperature, and resulting from this still air and settled weather. Within the arctic are the partly glaciated islands like Greenland where snow and ice never disappear.

The Subarctic zone which is already partly inhabited is a great circumpolar region stretching from the polar sea to well south of the tree line.

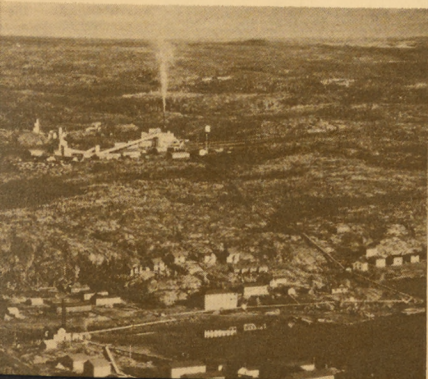
To the north the sub-arctic consists mainly of the flat bleak treeless tundra formed by the prehistoric glaciers and now held frozen for nine months of the year by ground frost. In the south it goes over into the conifer forest of the cold temperate zone. In May the ground begins to thaw and plants start their short summer of flowering and growth, clouds of insects fill the air and numberless birds move up from the south. The tundra becomes a landscape of lakes and ponds, each one formed by the snow water of many years and unable to drain away because of the frozen ground below. In the forest regions limited cultivation is possible. By September the days are shortening rapidly and the frost has taken control again. The snow does not always follow immediately and there may be a long dark autumn before the snow transforms the landscape into a new and lighter form. The region has an everchanging beauty and visual variety that derives from its violently contrasting seasons.

In historic times the subarctic was inhabited by nomads and hunters, by lapps, eskimos and indians and was largely unknown to the rest of the world. It lay far from the great trade routes that traversed the warmer oceans and continents. Those southerners who penetrated the region were trappers, traders and prospectors, men of adventurous nature who were not natural community builders. They assimilated certain habits of the native peoples and adapted southern life. They created no northern culture of greater value, but influenced and destroyed that of the native northerners who, having solved the problems of subarctic life, based their culture and traditions on these solutions.

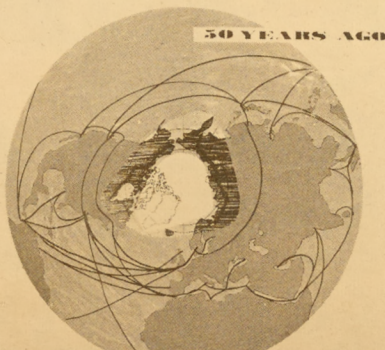
To-day the subarctic is growing rapidly in importance. The modern industrialized world is using new techniques to enter, conquer and exploit the region. It is seeking its minerals, its timber and its sources of power, and the possibilities for new experiences of recreation. Above the region fly the new polar airways, — the direct air routes from continent to continent which can give the arctic world a central position in travel, and as a regrettable consequence of this, in strategy. These new activities are introducing more and more permanent settlements to the zone. People are moving from populous areas to small communities in an isolated land with unfamiliar conditions, and must be given those amenities they previously enjoyed.

As usual when settlers move into a new country they attempt to recreate their old homes but without success. Modern man must, like the Eskimo before them, use his resources to arrive by intuition, by analysis and synthesis at an indigenous culture.

A Modern Fiasco.



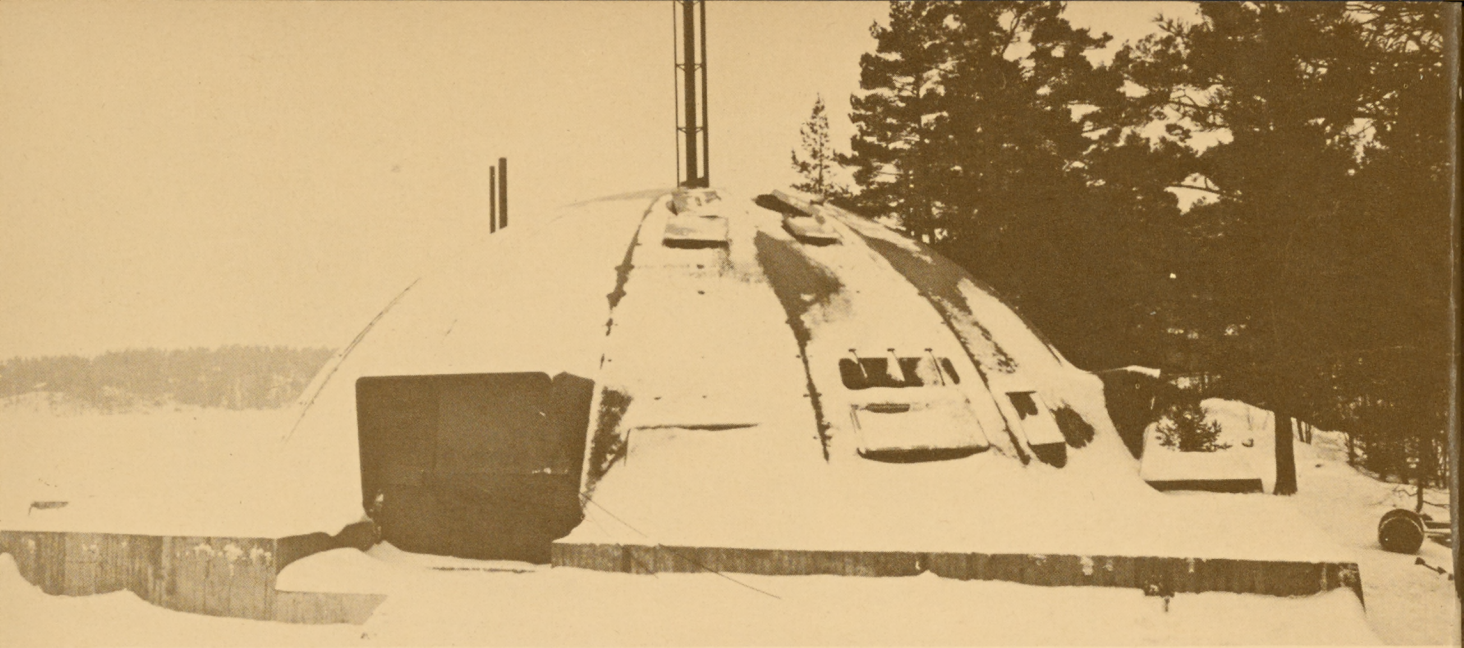
Fifty Years Ago.



Tomorrow.

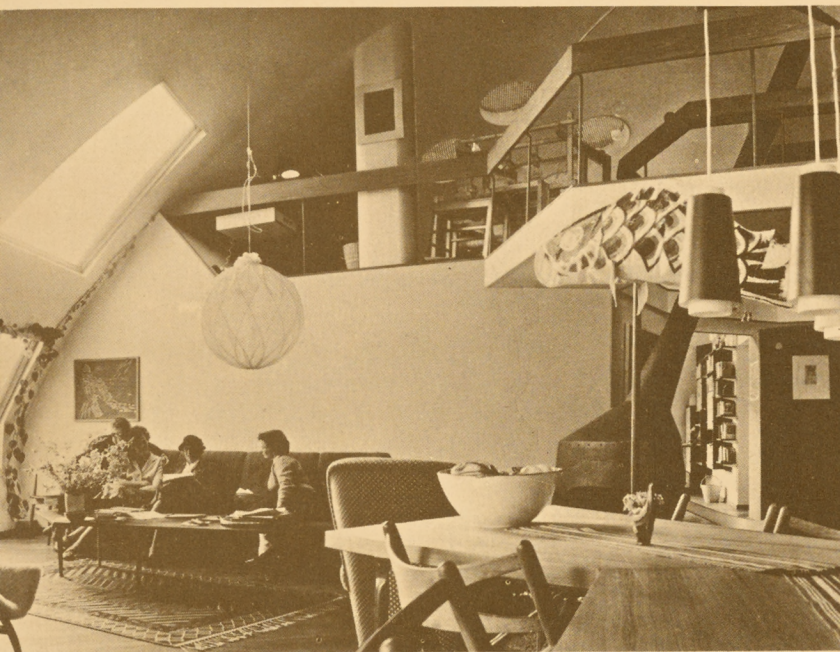






Villa in Sweden incorporating much of the theories on arctic living described here.

Above: Winter—The protecting outer shell.



Above: Interior, protection, warmth, freedom.

Below: Summer freedom. (Our office on site visit.)



The essentials of this human and physical situation make necessary the realization of the violence and the drama of the contrasts of the region and a restatement of the protective function of buildings and towns.

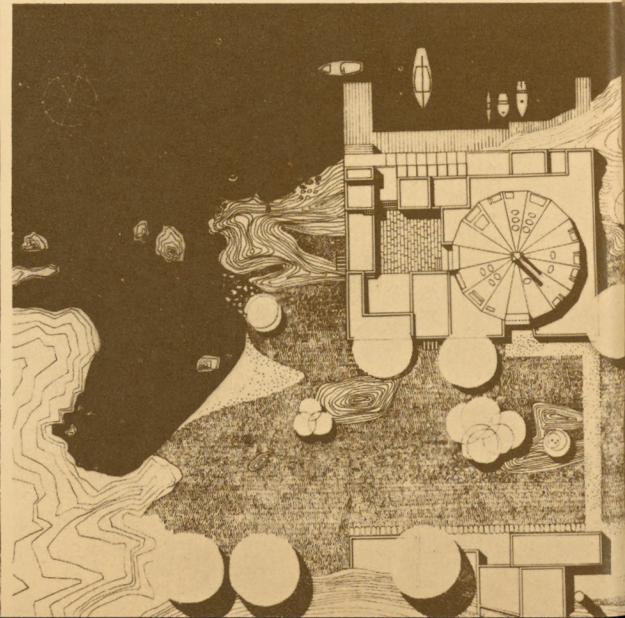
#### *The contrasts.*

- The warmth, the brilliant light and the teeming life of summer — the cold dark sterility of winter: — each creates a protection need.
- The consequential changes in human spirits and the rhythmic change of social life from the extrovert of summer to the introvert of winter: — this gives an ever changing experience of society, towns and buildings.
- The geographical isolation in an extensive and often wild nature, and the resultant impact of a human milieu. Wild nature is everywhere and the human is the exception, (the opposite of the "man-made" world of the temperate zone): — the man-made needs protection and intensification.

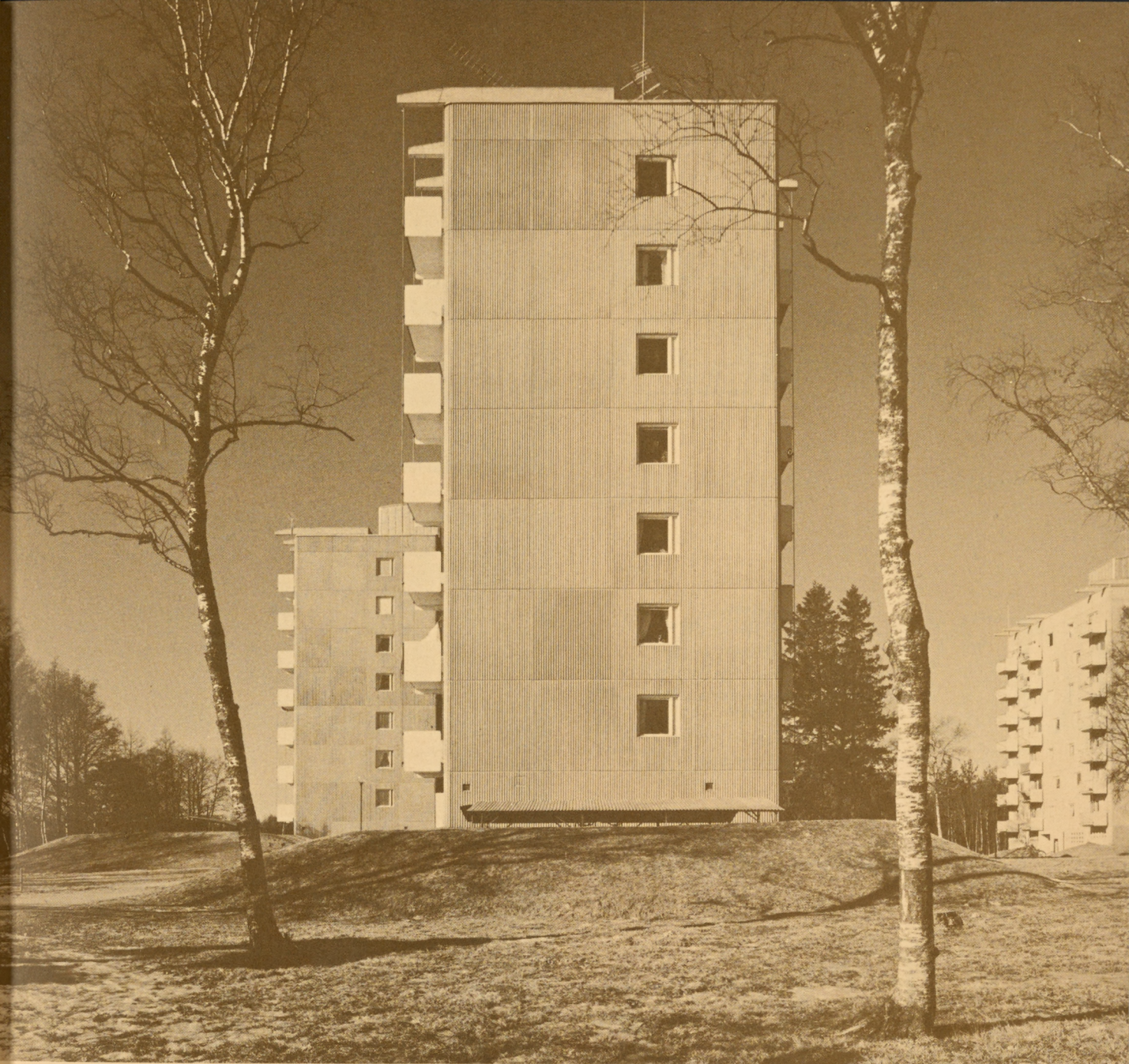
#### *The protective function.*

- The intensively protective character of the barrier between "in" and "out" and of the heating system are the sine qua non of the sub-arctic — without these no life.
- The lighter, open sun-catchers and mosquito and wind-protective units in the summer period are for comfort and are of a completely different and contrasting character to the above.

Thus develops the winter cell surrounded by, but separated from summer units. The one envelopes and protects life, and the other shields and makes it more pleasant. The one is a momentous reality, the other a gracious acoutrement. Here are the basic elements of a modern and indigenous architecture for the high latitudes.

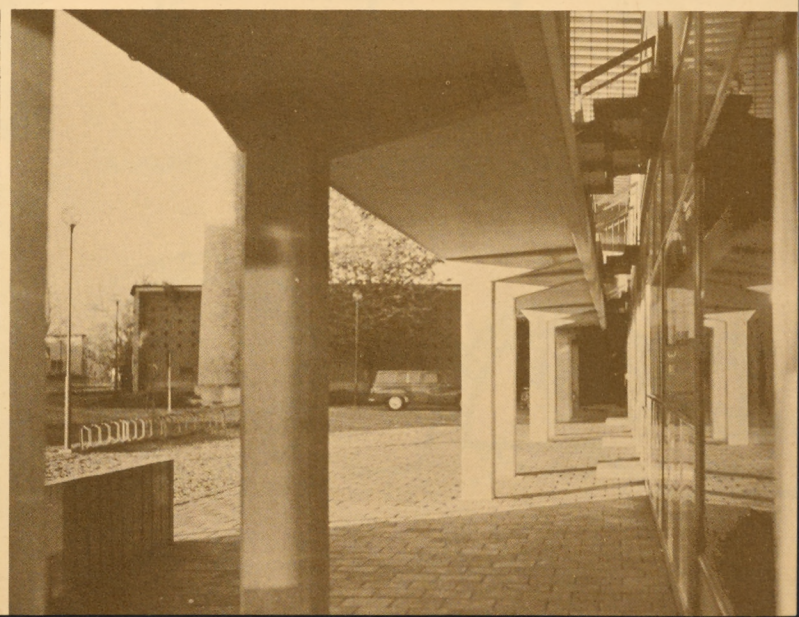






*Winter cell and summer units. Structural separation.*

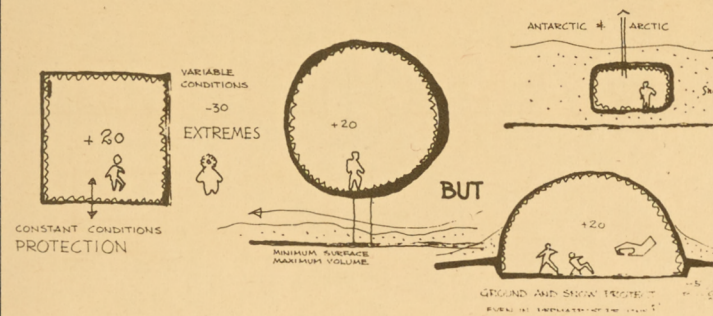
*Flats and shops at Vaxjo, Tibro and Gyltorp.*





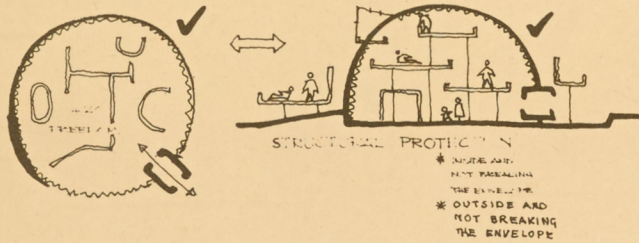
# FACTORS INFLUENCING COMM

COLD Reduce surface.

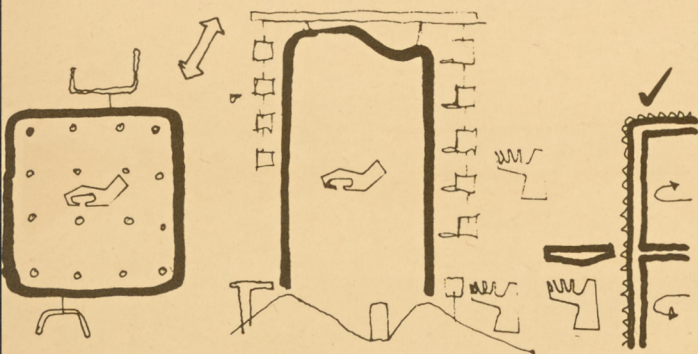


Protect structure.

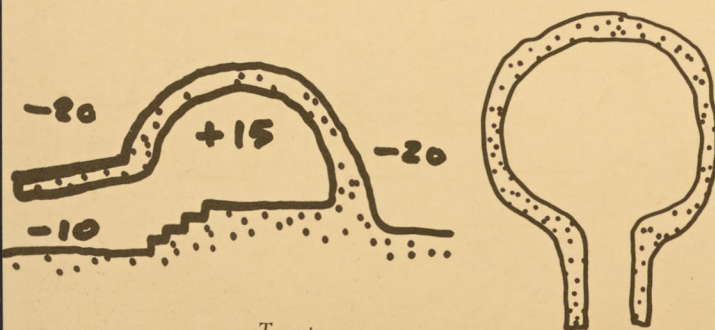
Do not break the envelope.



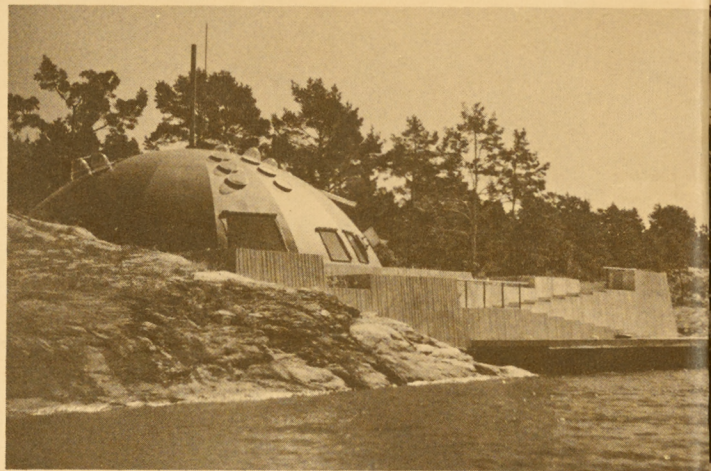
Apply structural and aesthetic separation between summer and winter units.



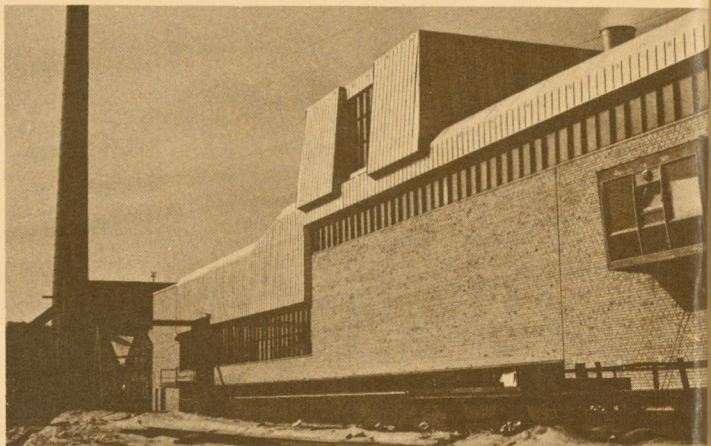
Passage inside — outside. An important happening in subarctic life.



Twenty

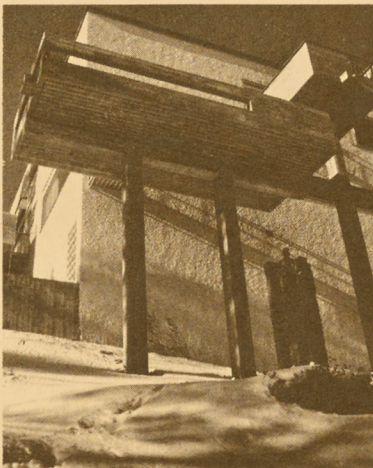


Villa at Liso. Industry at Storvik.

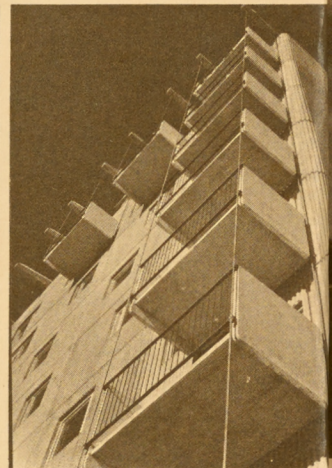


Villa in Stockholm.

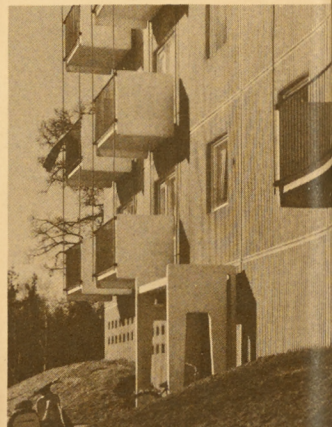
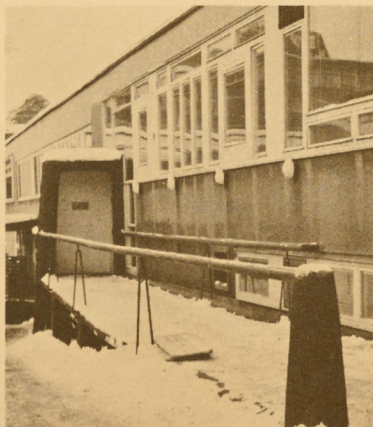
Flats at Vaxjo.



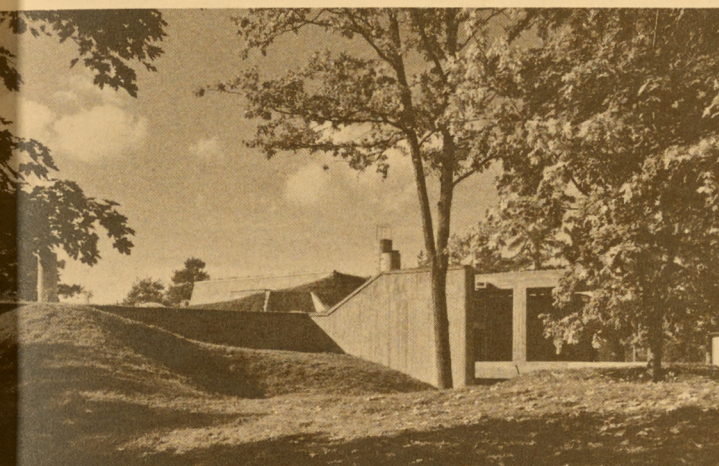
Villa Erskine, Drottningholm.



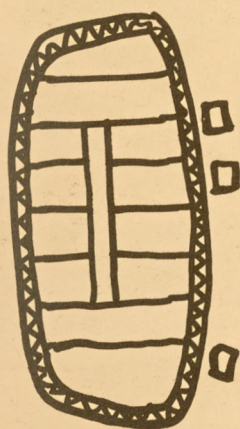
Flats at Vaxjo.



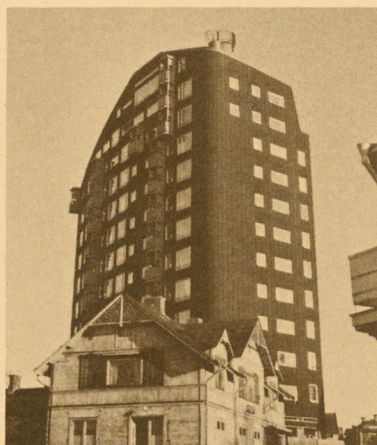




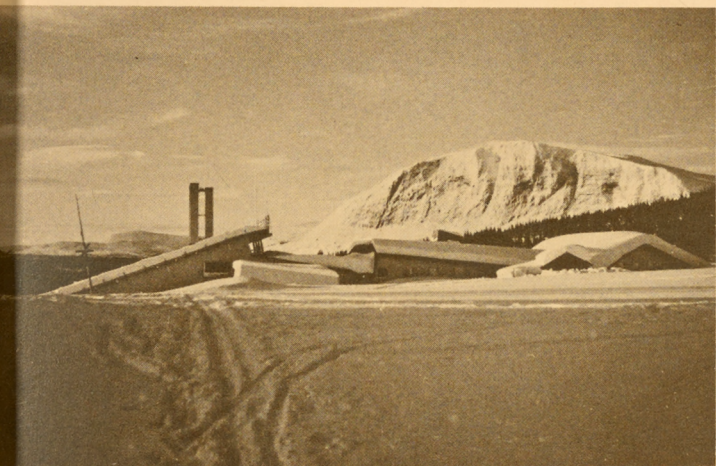
Villa in Stockholm.



Flats in Kiruna.



Borga Hotel.

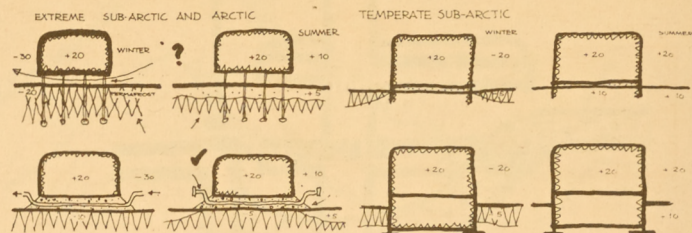


Villa Nordmark — Stockholm.

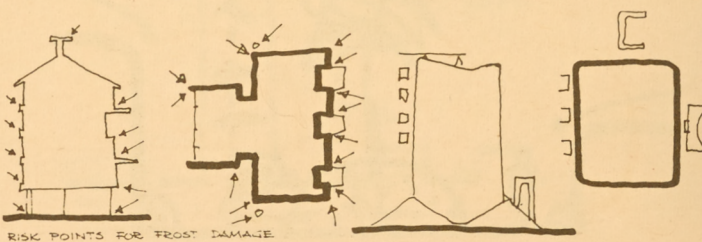
Villa Erskine — Drottningholm.



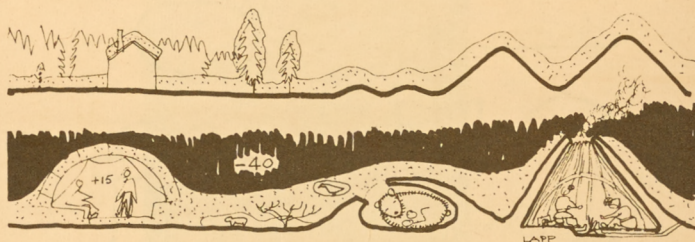
**FROST.** The ground except in permafrost regions gives protection which can be utilized.



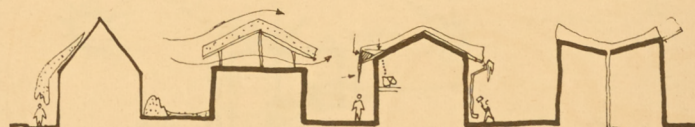
Simple building forms reduce frost damage, heat loss and building costs; give northern aesthetic.



**SNOW.** Should be used as a protective ally,



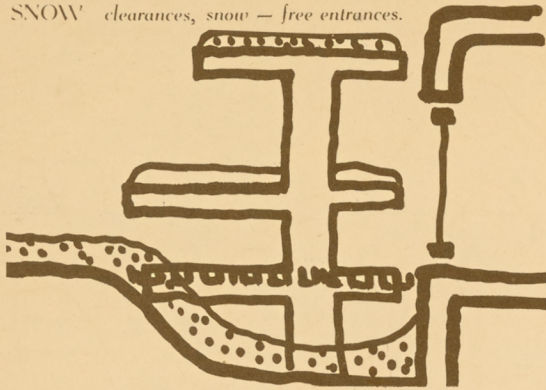
but can give snow slide and ice up on roofs.





# FACTORS (continued)

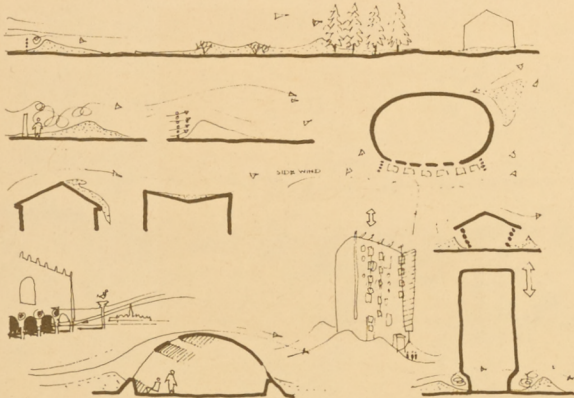
SNOW clearances, snow — free entrances.



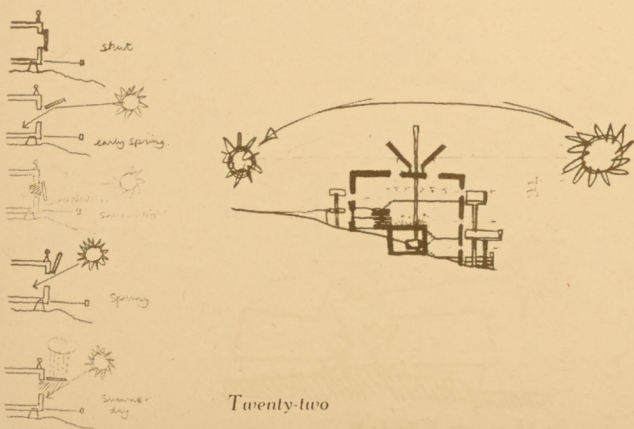
Ploughing — plough away from the buildings  
BUT observe traffic sight-lines.



WIND is cold-protection, becomes essential. Guard against snow-  
drift or utilize it — snow aesthetics.



SUNLIGHT nearly always a friend; but low angle. Collect and  
reflect it, except at midnight.

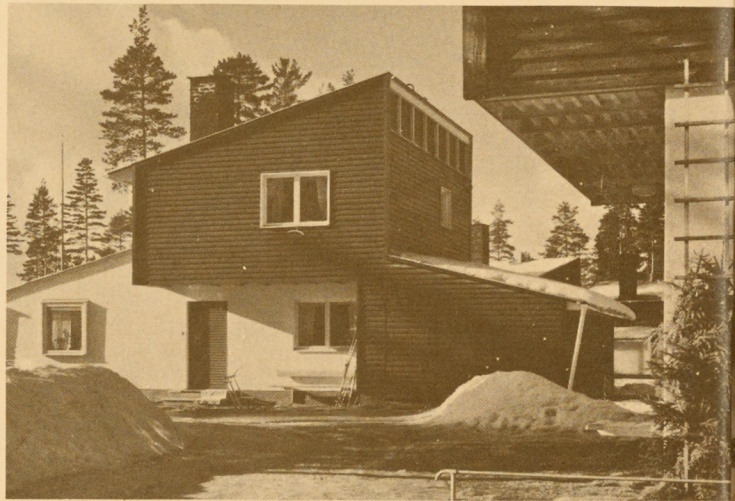


Twenty-two



Villa in Stocksund.

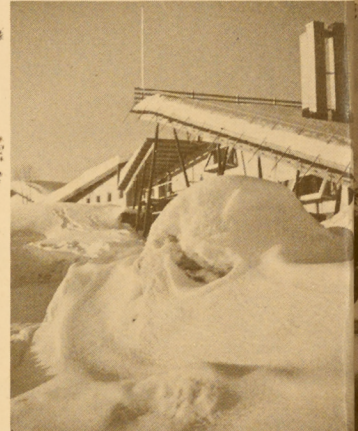
Jadraas.



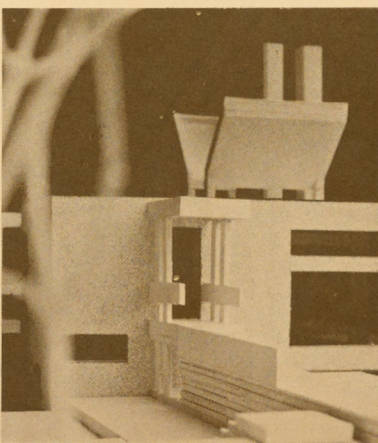
Borga Hotel.



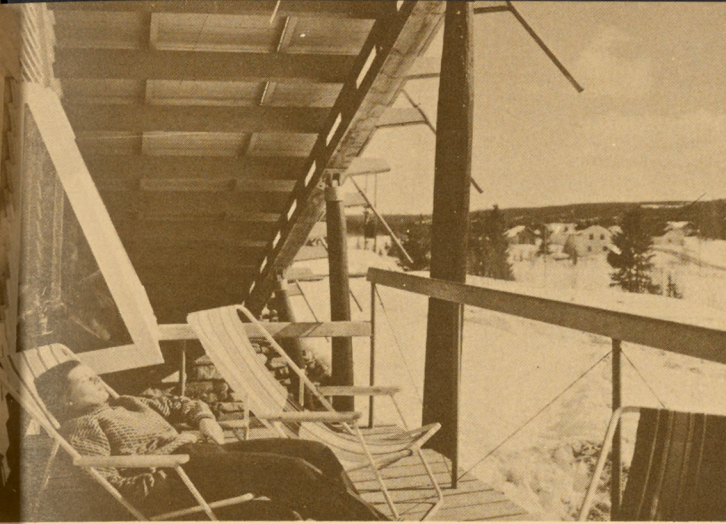
Model for villa in Stocksund.



Scout cabin near Stockholm.





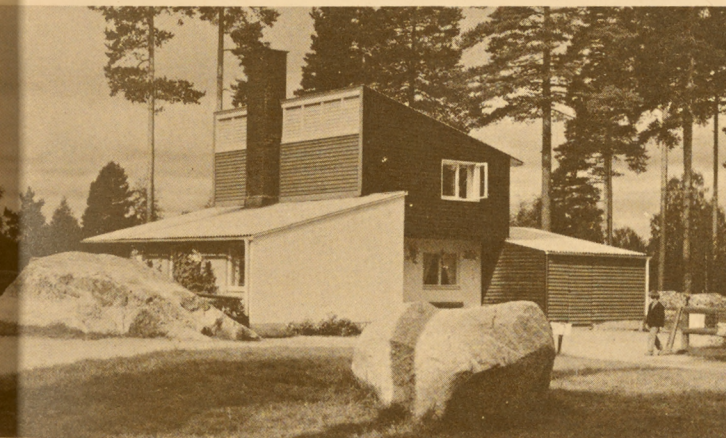


Borga Hotel.

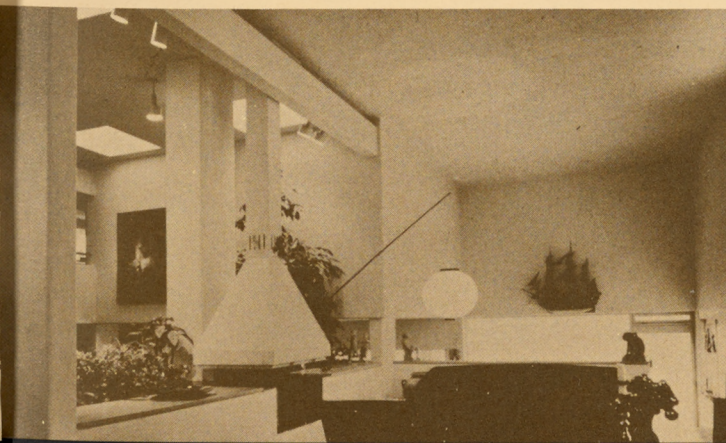
Villa at Lidingo.



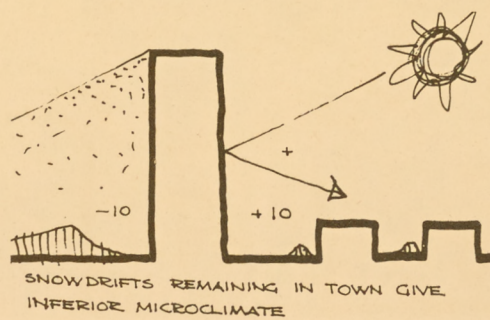
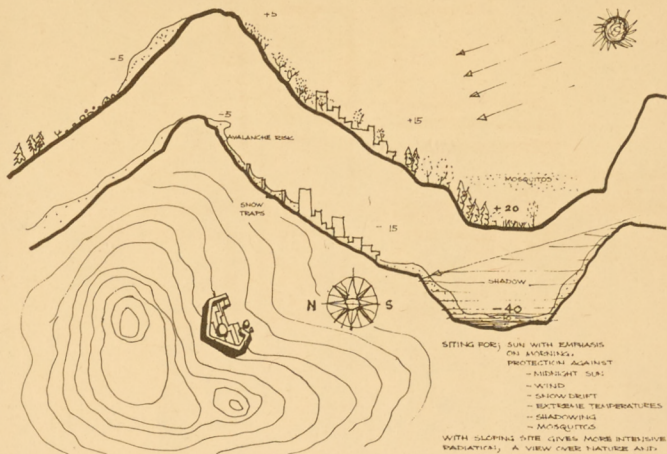
Jadraas Forest workers' housing.



Villa Strom, Stocksund.



MICROCLIMATE. Seek protection and radiation, control cold air drainage.



VEGETATION is small in scale and limited in choice.

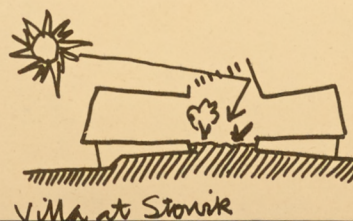
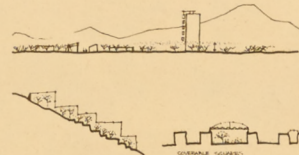
Adjust the scale of buildings, protect plants in outdoor spaces. Utilize ground forms, rocks, etc.



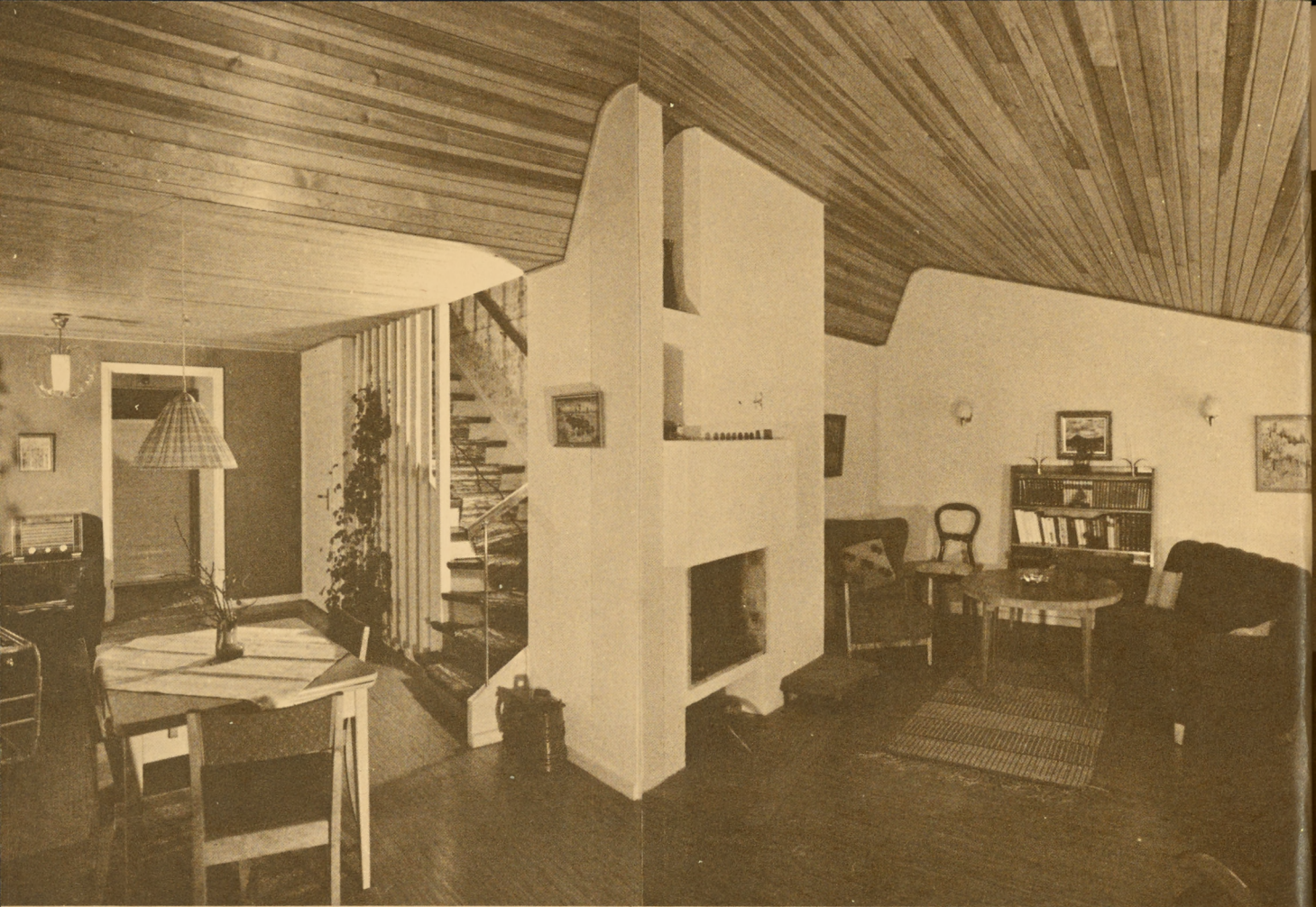
Housing in Svappavaara.

Vegetation can also winter indoors.

Villa at Storvik — Section.







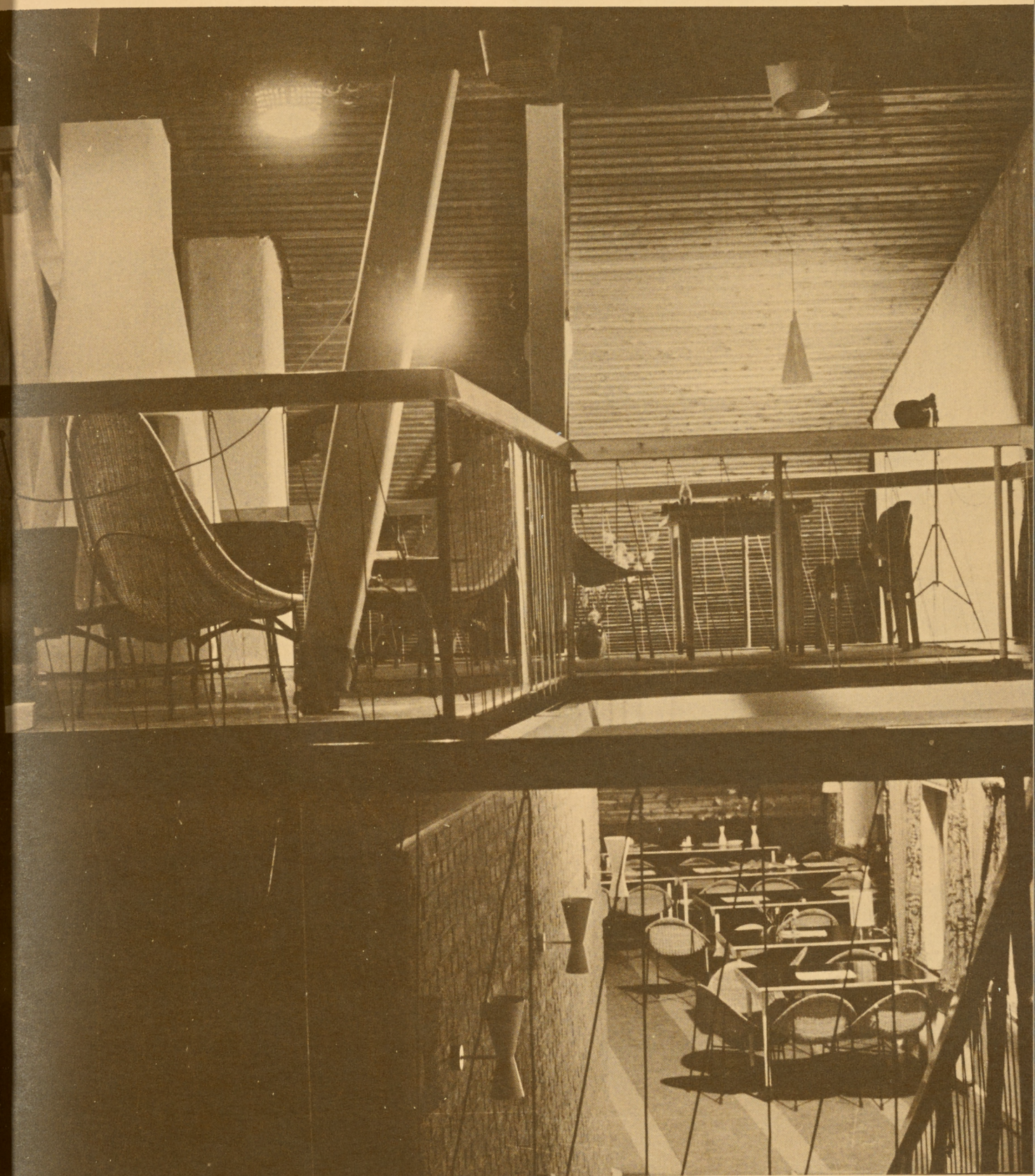
Housing at Jadraas.  
Coffea — Director's room.





INTERIORS warm to touch and experience.

Can give feeling of openness and freedom within the outer protecting shell.



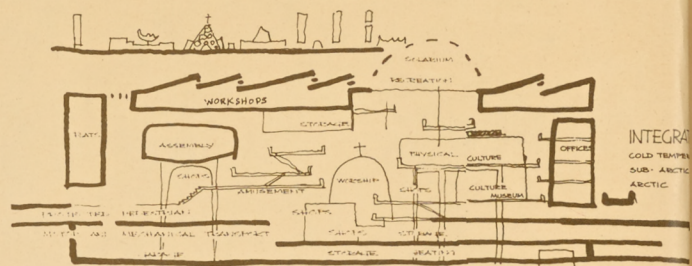
Borga Hotel.



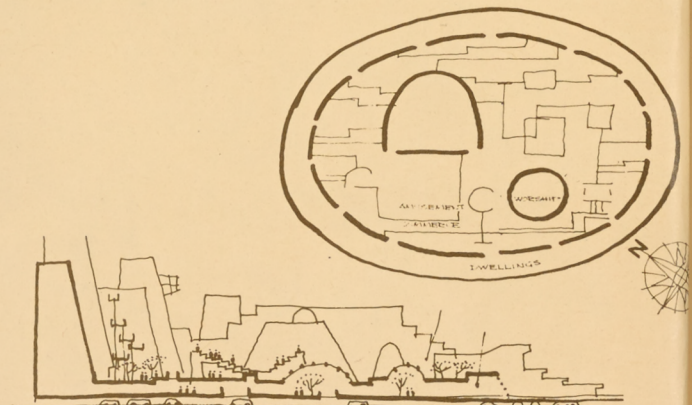


Lulea Shopping Centre — a covered and heated community centre.

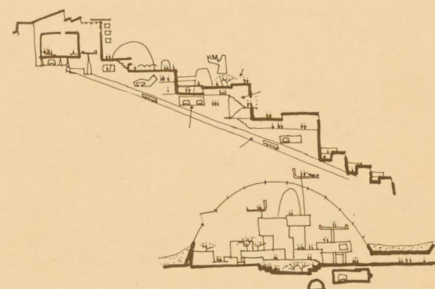
AGGREGATION. Varied functions move together for common protection and for intensification of the social function.



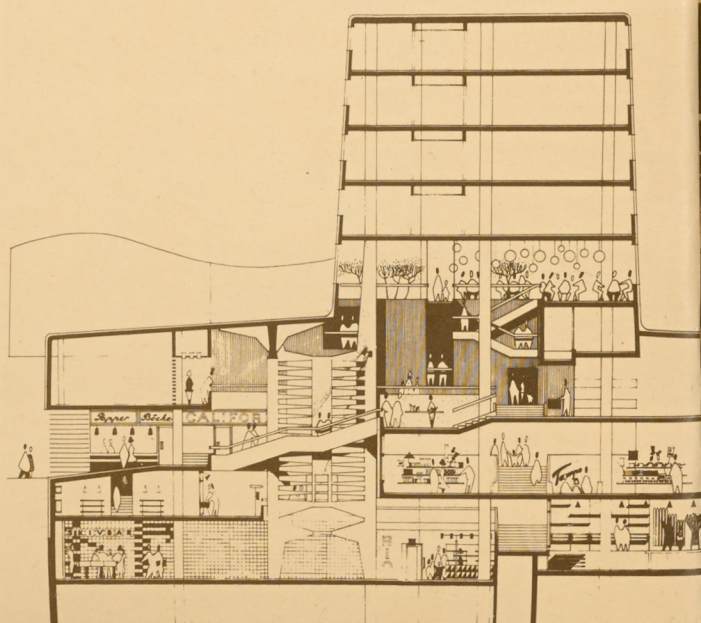
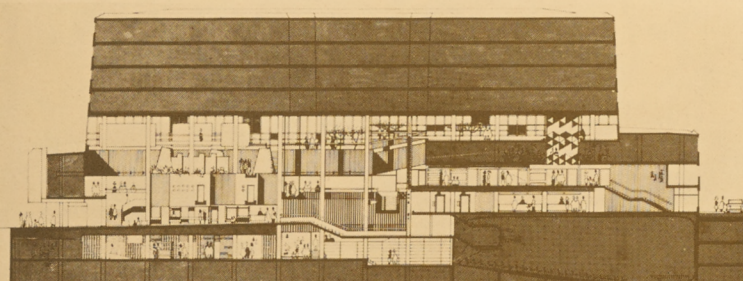
Centres.



Towns.



The Antarctic Town? Not suitable in the subarctic where there is a summer. The danger of over protection.





All photographs are from Lulea Shopping Centre.



Internal Shopping street.



Coffee "terrace".



Restaurant — dance.

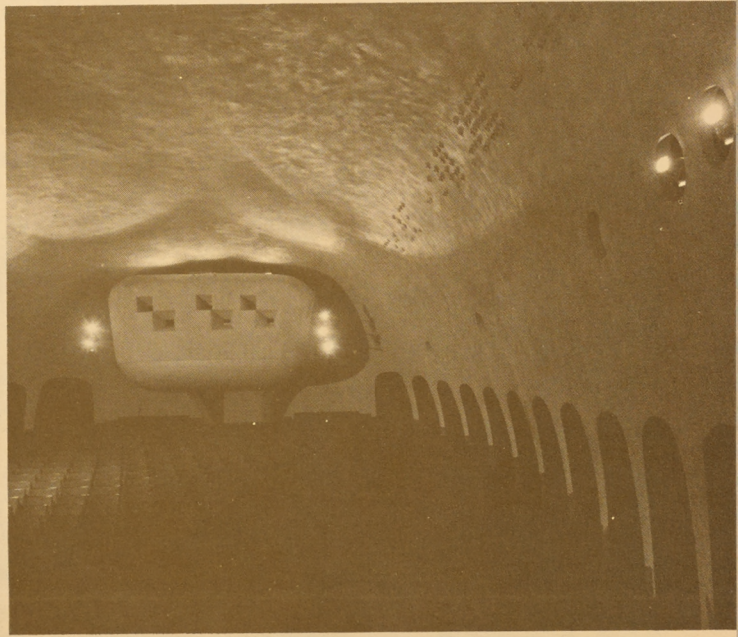


A shop.

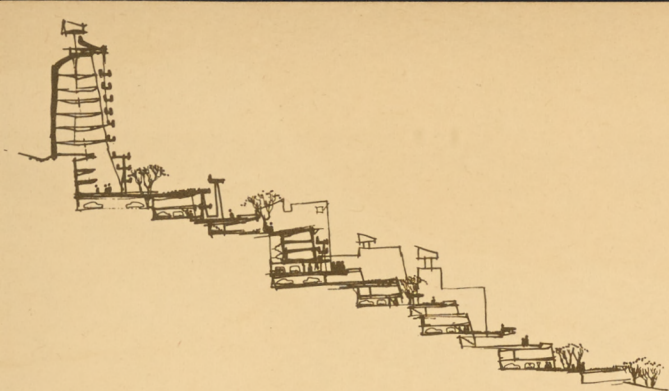
Supermarket.



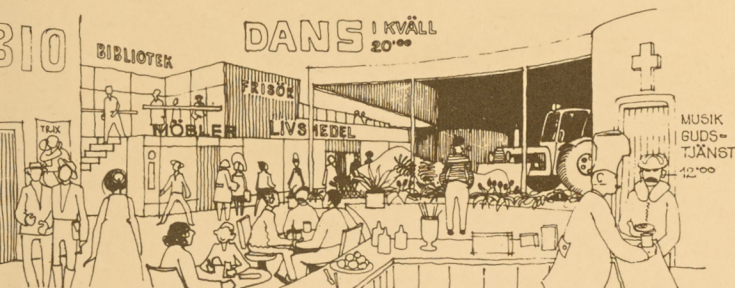
Cinema.



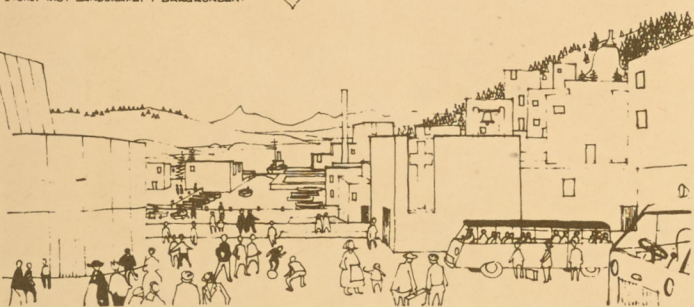




AMMUSGATOR OCH TORG FÖR VINTERN. ÖPPNINGSBART FÖR SOMMAREN  
OGA FUNKTIONER. KLUNGA SIG UNDER ETT TAK FÖR GEMENSAMT SKYDD OCH LIV.



LIV, RÖRELSE OCH LIVS I BUCKRÄNKET  
UTSIKT MOT LANDSKAPET I BAKGRUNDET.



## A Grammer For High Latitudes

The cold leads to reduction of envelope surface for space confinement. Agglomeration of many functions under envelope for common warmth, and community of function. Experience of protection and of heating equipment. Covered circulation in winter.

The warm period's shortness leads to intensive desire to experience summer freedom and activities during the few weeks it is possible and leads to many summer arrangements.

Snow leads to covered ways, space sweep outdoors for clearing machines, catchment, lay up and disposal areas for snow. Snow controls, snow aesthetics.

Ground frost. In the lower latitudes the ground has a more equable climate than the air, and should be used to help protect the building. In the higher latitudes the thermal instability of the permafrost layer may lead buildings to renounce the ground.

Light conditions. Extremes of summer light and winter dark gives psychological stress. Need for night shading in summer and for cold exclusion as well as illumination in winter leads to the variable window. Outdoor illumination and snow reflexes reduce winter darkness.

Wind. Cold air movement gives intense discomfort, wind protection becomes vital, but summer air movement disperses mosquitoes, — variable screening can be necessary. Wind drift in snow can be utilized in clearance and in snow aesthetics.

Air drainage. In very cold weather there is often relative calm. The drainage of cold air to low places and into pockets becomes very apparent and can lead to great temperature differences. Drainage away from buildings and communities should be facilitated and pockets avoided.

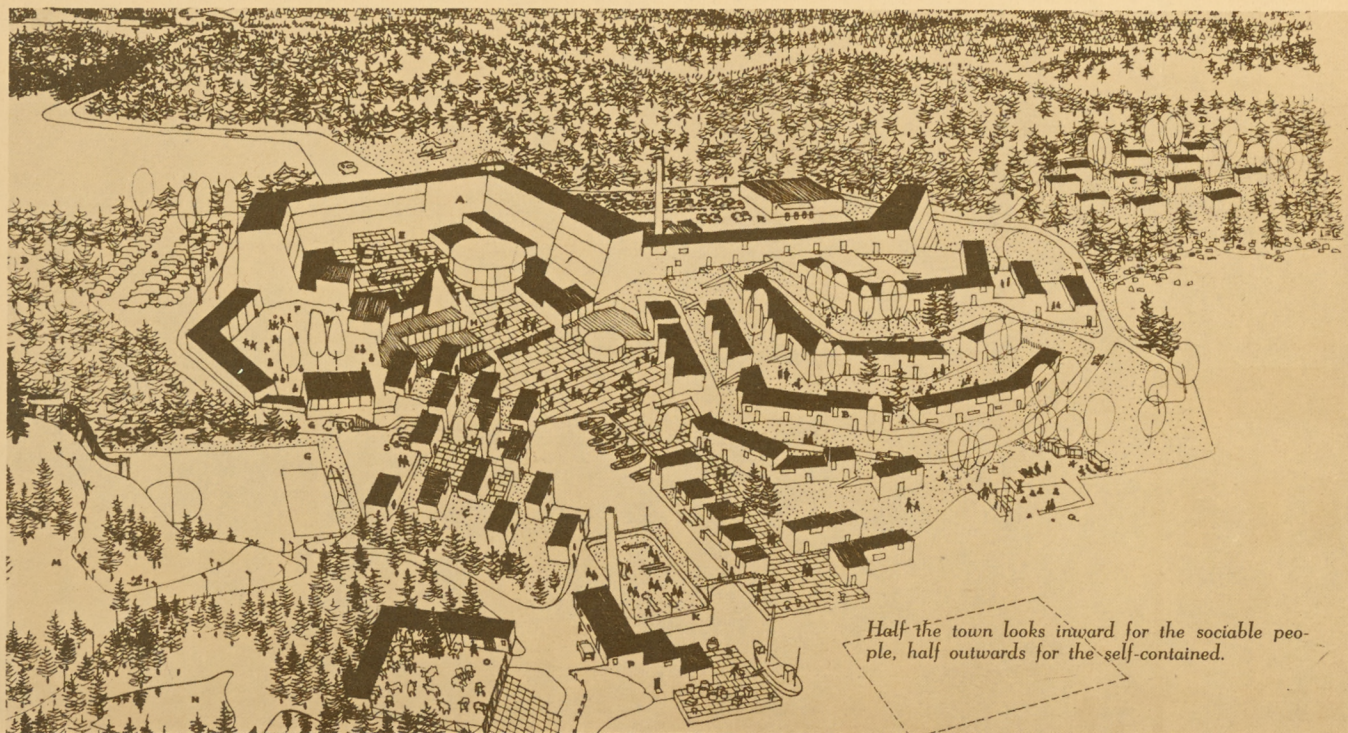
Heat radiation. Is positive except during summer nights. As sun radiation is common and warm air the exception shadow is usually evil. But north windows are cold in winter and hot in the night sun of summer. South slopes and south walls are a source of comfort and heat economy, and give night shadow in summer.

Fauna. The wilderness offers hunting, fishing and open air activities all the year. The insect plague leads to control by screens, spraying and even by encouraging air movement in summer.

Vegetation. Sterile skeletons in the snow, ubiquitous summer green and autumn red. The botanical limitation and sensitiveness leads to a precious attitude with "artificial", protected and formal treatment of outdoor and indoor gardens.

The isolation and these extreme conditions create tensions. This leads to clustering and to a high standard of social and cultural equipment in towns. Personal relationships are especially important and often difficult. The community must offer both possibilities for social life and for personal isolation. Varied human talents should be attracted to avoid the onesided emphasis on the practical professions which is normal in the north.

A township in the low subarctic. Screen for improved micro-climate, traffic segregation, concentration of activities (church work, play, commerce, school, etc.) in the centre and foreground, parallel covered and open communications to all dwellings.



Half the town looks inward for the sociable people, half outwards for the self-contained.





*The arctic city, compact bowl shaped to catch the sun, walled against wind.*

## The New Towns

Northern towns must become free of the "colonial" attitude and base their own culture on their own way of life. They should, due to their isolation be made more attractive and genuine than their equivalent in more southerly latitudes. They should be intensive communities with rich amenities and possibilities for varied activities. They should cluster to form a human milieu in the desert:— the green town belongs to regions where vegetation is profuse and friendly, where the stone town becomes a desert and nature is distant, here the opposite is true. Within this milieu should be formal planting with exotic vegetation — such as apple trees. From it a view over the surrounding landscape, especially if there are many indoor or underground workers. There should be well heated and lighted communications, piazzas, and gardens, covered for bad weather, but open to good weather. They should be planned to offer easy human contacts, but also personal freedom and privacy. Even more than others they should be based on technical rationalization and standardization as building costs are enormous, but such standardization should offer a maximum of human choice:— rational or irrational.

It is possible to widen the grammar of subarctic life, but not create a new existence form — the threads of contact with the south are sustained, and the subarctic dweller should not become even more isolated by an *over* emphasis of the exceptional in his existence. The changes in the structure of his town and society should help his life to become truer to his situation, and help him to live with instead of against it.

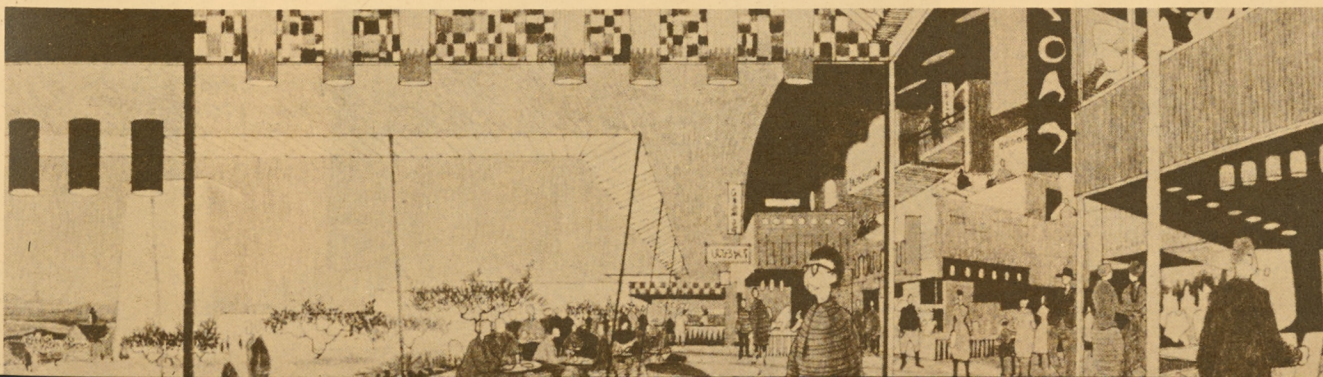


*A complex of small outdoor and indoor spaces protected, but not claustrophobic.*



*In the centre warmed and protected streets, openable to find weather in the spring and summer.*

*The centre, a protected complex of many functions.*









*The following is a summary of the Keynote Address delivered by Erskine at the Manitoba Association of Architects Conference last February. It was prepared from the transcription for publication in Perspective by Professor Claude de Forest.*

## WHAT IT IS TO BE AN ARCHITECT

by Ralph Erskine, A.R.I.B.A., A.M.T.P.I.

Although I have come in answer to your invitation to tell you something of my experiences in designing for the northern latitudes—especially in Sweden—my main reason for accepting your invitation was to find out what I could learn from your experiences here in the Canadian Prairies.

It is an old obsession of mine, this business of the specific situation, especially the northern situation. I landed in Sweden before the war with all the preconceived ideas of an Englishman: the romance of the north, the bears, the moose, the vast forests and the long winters: and I must say that during the whole time I have lived in Sweden I have never ceased to be fascinated by all these things and my preoccupation with climate and the environment has grown into a sort of obsession.

However, this afternoon we are concerned with "what it is to be an architect." But perhaps before we try to answer this question, we should ask ourselves the most basic of all questions: what is architecture? This question is of vital importance in this age where there are so many isms and trends. Let me state right away my conviction that architecture is the most factual of the arts because it is concerned only with realities. Symbolism, expressionism, sculptural architecture are things I do not believe in. The contrary may be apparent in some of my work, but when this is the case, I do not look upon it as strength, but rather as a weakness.

Let us not forget that the ultimate reality, the basis of all real architecture, are the human associations between people, people who have different characters and different dreams. Somehow we have to help them find the environment in which they can lead the life they are hoping for.

One further important consideration is the question of time. How do we design in this period of rapid change? I believe that the architect of today can no longer afford to be involved with the old Renaissance ideas of creating the complete, totally defined work of art. Instead, the modern architect-planner has to learn to appreciate, understand and manipulate change. This we have tried to achieve in our scheme for the town of Svappavaara where the citizens themselves could decide the ultimate extent of the community for themselves.

But now to the topic. What do you imagine architecture is? What are your hopes for it? What can we, who have been in this game for some time, tell you about it which could possibly help you to either do something good, or at least to avoid our mistakes?

For me, architecture is the most fascinating profession that could possibly exist — a profession which demands very big responsibilities. This can be a burden, but it cannot be avoided. It demands an extraordinarily large number of capacities, but fortunately you are not really required to be an expert in any of them, although, of course, you must have an extremely good general understanding of all of them.

The various responsibilities the architect has toward others can be listed as follows:

1. The architect and the community
2. The architect and the user of architecture
3. The architect and the client
4. The architect and the authorities
5. The architect and the builder
6. The architect and his office
- and finally, perhaps the most difficult one:
7. The architect and himself.

First and foremost is the architect's responsibility to the community. Communities, I believe, are one of the things that are most important. Communities are made for people by people, and they are made of things, only a few of which are buildings. This is a vital point which we quite often ignore. In an autocratic society, the buildings (themselves) are usually the most important elements. But in a democratic society it is the people and the community as a whole that are of overriding importance.

This concept is generally not understood by the architect. The architect designs buildings. The design of buildings is important in the sense that the structure, the windows and the sanitary equipment must be well designed. But it is not the job for the modern architect—who is unquestionably meant to design communities—to build a monument for himself or for his client. In other words I think that one can say that an autocratic society is one where the architect can be a master creator, and that in a humanistic, or democratic, society he is a helper, a kind of midwife who helps the healthy things which have come into this world



to be born. This is not really the very proud thing that architecture is represented as in the architectural press! Architecture should really be a rather humble job which one somehow has to learn to do very well.

Of course, this does not mean that one does an incomplete job. The building first of all must function properly. I believe, however, that aside from this, the most important consideration is how the building relates to other buildings, to the street, to the way people come in contact with it; and also its relationship to the surrounding landscape, the sun, the wind, the whole physical environment.

A building must give protection and must be solidly built. It should also have good spatial organization and, if possible, beauty. This goes without saying. But somehow these things cannot be applied to the job; they have to come from within the job itself. To quote Louis Kahn: "The way it has to be". But the most important characteristic of a building is that it is an instrument of social contact. The architect should be aware of the many processes of human association he can help to develop, without necessarily knowing where they can lead. He has to find some way of making this process live and to give it a chance of being creative.

Do not pretend to know everything, but have a questioning mind. In one's uncertainty at the beginning, one often feels that one has to pretend to know all the answers. Mistakes are unavoidable, but they become acceptable only if one has tried to do one's best, and if one strives to realize them and tries not to repeat them.

Louis Kahn said: "The city is a house, and the house is a city". The house has a roof, walls, windows, drainpipes, a heating system. The city has the same elements. It is made up of houses, streets and telegraph poles, signs and shops, and schools, and God knows what. It is one large complex—a complex which is furthermore part of the surrounding region. Today, when the architect designs a building, he does not seem to be interested in bricks and drain pipes. Yet he should think of these elements being an essential part of the building and should consider the building to be part of the community, and the community to be part of the country, and the country part of the world.

This, somehow, seems to me to be the only reasonable way of thinking. If there is any real meaning in modern architecture and planning, I think that it lies in this approach. It is not so much a question of aluminum and glass, glazed brick, subtle articulation, or this or that. It is a matter of how people can live together in well designed communities.

A term most frequently used by architects is "space", and I feel that in most instances it is misused. Space is abstract: it can denote the volume of a cylinder or the distance between here and the moon. But architecture has little to do with abstraction since it is concerned with peo-

ple. Perhaps instead of talking about "space" we should talk about "place". "Place" is something where people are: where they move, rest, work. When people are engaged in a space, space becomes place.

In architecture, compromise cannot be avoided. But the architect's duty is to make the best choices of a great number of alternate possibilities, and furthermore to give the people who will be using the building the possibility of making their own choices. The architect should not strive to make the complete thing. It is not the job of the architect to make homes; his job is to make houses in which it is easy to make homes!

Before deciding what to build and how to build it, the architect must know why to build. I would like to illustrate this by using as examples two Embassy buildings in New Delhi: the American Embassy and the Norwegian Embassy. I have chosen the American Embassy by Ed Stone because it is typical of most and also because you are no doubt familiar with it. Like most of the others, it has characteristics which, I feel, are essentially the characteristics of the old autocratic Rajah regime and of the old social structure which India is trying to abolish.

The first thing you notice about the Embassy is that there are many ways of stopping you of getting there. You arrive there along a main road with white walls at each side, and there are big gates which can be closed to keep you out. Then you take a long drive in your car up to the building, and having gotten near it, you have to deviate around a traffic circle which has a fountain in the middle, and which is plainly another barrier. It should be pointed out, however, that most Indians do not own cars, but come on foot and therefore this long avenue—though it may be a beautiful spectacle—is rather a damn nuisance in that hot climate. Before entering the building, you have to cross a moat on a bridge. Of course, everybody knows that a moat is for keeping people out. Having successfully crossed the moat, you then see a most impressive emblem extremely autocratic, and you have to pass under it to enter the building. You enter into a large courtyard, in the center of which there is a lake. The reason for the lake is to impart a sense of coolness, but you know that this could have been done very much better by air conditioning. The offices of the Embassy staff surround the lake, and rather than rowing from one office to another you know that these people have their electronic intercommunication devices, which are very useful things. But these devices cannot replace the personal contact of sitting in front of a man seeing his expression and hearing his voice.

The Norwegian Embassy, on the other hand, is a building which makes no great gestures. It doesn't symbolize anything. It is a rather cool and pleasant place, rather unprotected, but nicely located and very accessible. To me it was the only Embassy which had appreciated why to



build: to have their executives at the service of the people. They had also understood what to build: this obviously had something to do with their beliefs and hopes about the Indian people's independence. And how to build: it was built with good materials and built well. The result was very beautiful. This seemed to be the only building in New Delhi which talked about the Western ideal of democracy.

The architect and the user is the next most important relationship. (Notice that I make a distinction between the client—the man who finances the building—and the user, the person who actually lives or works in the building). The user very often is not present during any discussions one has during the design stage of a project. Yet he is the one most directly affected by your decisions. And because this is so, I feel that after my responsibility to the community, my next one is to the user and not to the client. When you design a community, for example, you do not design it for the authorities, or the inspector, or the financier, but you design it for the people who will be living there. And in order to find out what they want or need, you have to go to them and talk with them. Planning becomes meaningless when you divorce yourself from human contact. You soon find out that people have specific needs and that they demand a great variety of living accommodations. So one of your main tasks is to develop your intuition as far as their possible needs and to provide them with the largest numbers of choices, so that they can select the type of dwelling that suits their needs best.

Architect and Client. Toward your client you have your normal responsibilities to build for the kind of function he needs, to build economically, within the time limit envisioned, and so on. However, it is very important that you should consider your client's requirements with a very open mind. But the architect must have very sound and firm beliefs. Inasmuch as he is engaged in the shaping of the environment, he has a very big responsibility to the whole of the community. The work one does must communicate about today's situation. This means, among other things, that in every situation where your client asks you to do something which you are convinced is not for the good of the user or the community, or which is not compatible with the belief and ideals which you hold, there is only one thing for you to do: and that is to say NO. That is the final right and the essential right the architect has against the client. This is the thing that must be accepted by everybody who enters the profession or architecture and planning.

The architecture and the authorities. It is common knowledge that architects complain about the lack of understanding on the part of the authorities or the client. This is complete nonsense, because the architect thus assumes that these people know at least as much, if not more about architecture than they do. Too many architects take

instructions from their clients or authorities without questioning. There is no sense in being an architect on those terms. However, don't believe that you are infallible. Don't believe that architecture is a very precise science or art. Be ready to learn from other people.

It is quite obvious that if there is any purpose in your professional training, it is that you fulfill your duties and rights as architects and explain and propose things. Winnipeg is in need of a plan. It would be quite ridiculous for the architects to sit back and wait for the politicians or the administrators to come forward and say: we want a plan. You don't wait for the patient to ask for help. This is very important.

This happened in Sweden in the 1930's. Modern architecture, for the Swedish architects was very much bound up with their dream about the brave new world, the structure of the society they hoped to form. It was far more a matter of community structure, social organisms, social organization, than a question of aesthetics. As a result of this, the architects formed compact little groups. They could agree with one another, and they went out and informed the people about what they believed in. Architecture is front page news in all the newspapers and on the radio and competitions are publicized by a group of competent architectural journalists who keep the public informed.

The architect and the builder. When it comes to the practical aspect of building, the builder and the workmen on the site often know more about construction than the architect does. The lads in the office, when they work out the details, quite often worry. If the site is near, I tell them to speak to the foreman. Since he builds with his hands and handles materials all the time, he really does—or should—know his detailing. There are a lot of things builders know about the organization and techniques of building that the architect never learns. If you collaborate with them, then you can do a good job.

One of the things I find very difficult for myself to learn is the importance of getting the drawings done on time. This has a profound impact on the economy of a job, especially in Sweden where they cannot afford to throw anything away, including time. It is a total waste.

Accuracy is another important factor. It is extremely embarrassing, when you go to the site and hear the builders and the workmen complain about difficulties which are created because of inaccuracies in the working drawings. Since we are in this position of planner and co-ordinator, then for heaven's sake let us do our job professionally, and not as amateurs. In other words: let us do it well.

The architect and his office: In Sweden, office work is a matter of teamwork. This is partly due to the changing economic structure of the modern Swedish society—among other things thirty years of full employment. The whole situation between so-called boss and so-called employee has com-



pletely changed, and today we have achieved a status of economic, mental and emotional equality. It is extremely important, we find, that the design philosophy, the ideals of the office, even the finances be known to the entire staff.

A man leaving architecture school in Sweden is fairly useful right away. In purchasing power he will get at least half as much again as a man leaving school here. In other words, salaries are high, but all work has to be productive. Efficiency in one's work is most important, and at present we are very much concerned with rationalizing the working drawing stage. However it seems rather impossible to shorten—through rationalization—the all-important initial design stage without reducing the quality of the final product. We are very much concerned to keep the mental and emotional aspects well balanced so that the people feel happy with their work.

The architect and himself. They say in Sweden that the only man who thinks it is difficult to design buildings is the architect himself. This is unquestionably true. It always strikes me that in the matter of putting up a building that keeps out warm and that keeps out the snow and the rain, the engineers and the builders know how to do this better than we can. But architecture introduces a lot of problems which are very important because they are human problems. It is these problems that make this business of building more difficult.

Humbleness toward others must be one of the major attributes of the architect. Always be prepared to learn. The older you get the more you realize that you know very little, and that the only way of doing a good job is to discuss matters and take up a large number of ideas from other people, and do not relax your ideals! There

are certain ideals which are absolutely fundamental and must never be forgotten. We always must be doing the best job we can do. It is inadmissible to say: this is good enough for these people.

On the other hand, there must be flexibility in execution, because there is no certainty that there is only one proper way of doing a thing. Architect, artist, technician, economist, organizer, diplomat: these are some of the capacities an architect should have. Every architect combines these qualities in different proportions. Architects, as all other people, have different capacities and different strong points, and this is something to be pleased about. It is very dangerous to generalize, to talk about the "average" Swede, for example. It is much more important to find out the difference between Smith and Jones and to help them to meet their specific needs.

Every job is as good as you yourself make it. If a job has not turned out well, it is not because of the client, nor the builder—it may be partly that—but obviously, since you are in the position of co-ordinator, planner and heaven knows what, it is your responsibility and nobody else's to see that nothing goes wrong. There is no sense in complaining about it. The important thing is never to relax one's ideals, but to accept one's failures with regret.

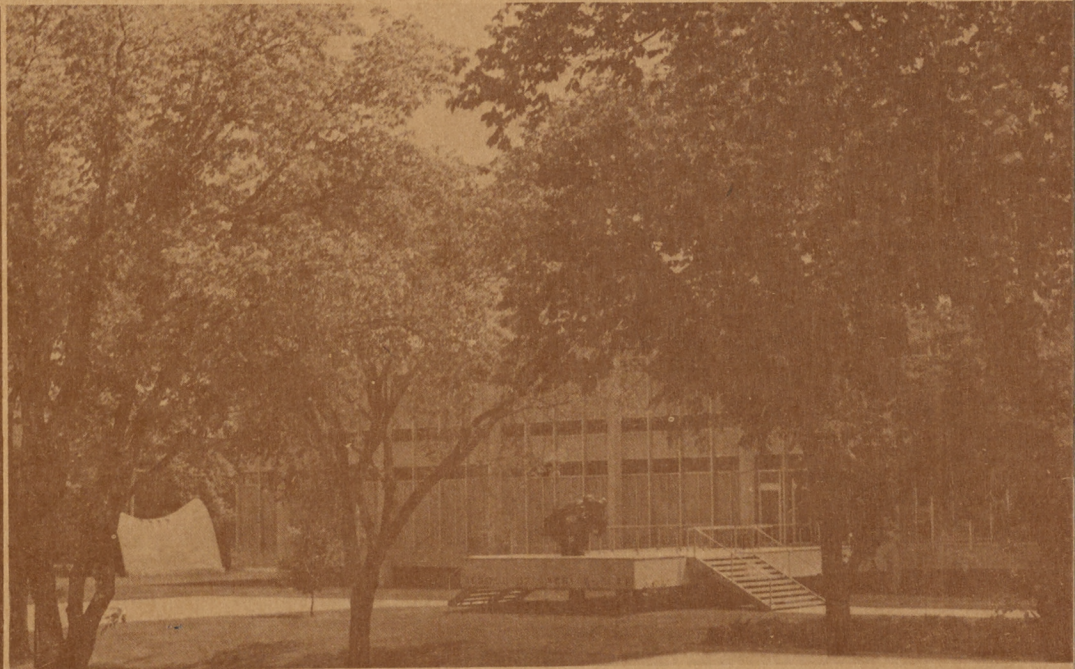
This is what it means to me to be an architect. What I have talked about just now I do not feel to be mere theoretical talk—I think it is the kind of philosophical bread and butter of architectural practice. There is no sense in standing in front of a group of students, a group of politicians or industrialists, talking about those things and then going back to one's office and doing something totally different. This does not check up and won't give you a position of confidence in the community.



Cecil Richards was born in Cornwall, England. He studied at the Cornwall and the Guilford School of Art, the Ontario College of Art, and at Cranbrook Academy of Art — under Carl Milles, the famous, Swedish sculptor, (a student himself of Rodin). Richards was Milles' assistant for some time and while at Cranbrook came in close contact with both Eliel and Eero Saarinen. Graduated from Cranbrook in 1948. Richards then taught at the University of Texas for four years and came to teach at Manitoba when the School of Art was just started. He has taught summerschool at Cranbrook for seven years and also at the University of British Columbia for five years.

## CECIL RICHARDS

Night and Day





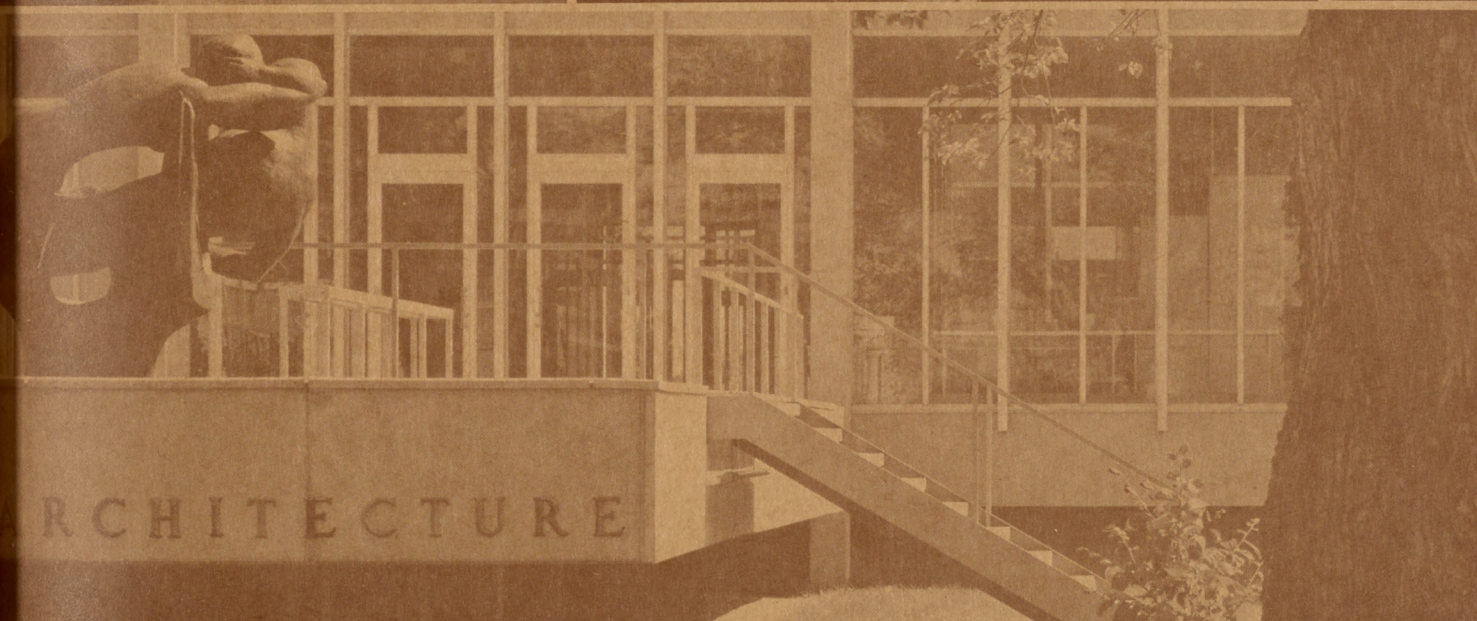
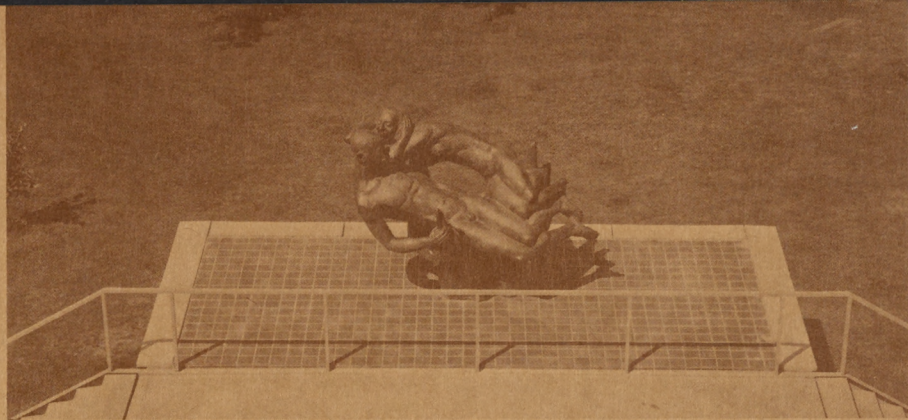
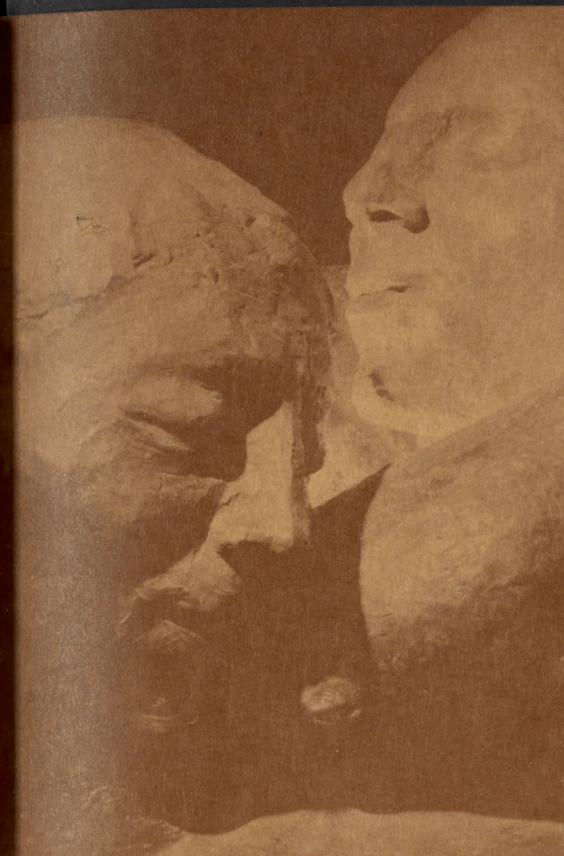
# Night and Day

Early this summer, a large sculpture of cast bronze was placed on the end of the north entrance platform to the Architecture building, which had been planned for a sculpture when it was first built five years ago. The installation of the sculpture was one of the last steps to the completion of the building.

The piece of sculpture itself, by Cecil Richards of the School of Art is entitled "Night and Day" and was actually created four years ago, when he was asked to submit sketches for the proposed sculpture. By 1959 Richards had already produced a small bronze model, followed by a larger plaster of paris maquette a year later. By May of 1962, the plaster maquette was received at Oslo, Norway, and craftsmen began work on the huge armature, built of welded steel and wood, which was to hold the tremendous weight of clay. When Richards arrived in Norway, the clay was ready for him to begin work at full scale and he modelled the entire piece of sculpture himself. His craftsmen then cast it in plaster and the resulting bronze sculpture was molded at Kristiania Kunst and Metalstoberi, a foundry in Oslo. Leaving Oslo in the late spring, the sculpture arrived in Winnipeg six weeks later, where it became the subject of much praise and controversy.







"I wanted something floating — I knew it couldn't be heavy or solid because of the cantilever on which it was to sit. It would need lots of negative space to maintain the hovering appearance of the platform ledge.

"The sculpture is symbolic of man's imagination floating off, or reaching into the realm of cosmic space. To portray this I chose as the subject two floating figures — significant of "Day" just going to rest — represented by the male, and "Night" crouching over, in the figure of the female. Thus it portrays the twilight hour when day is ending and night slowly begins. To support the figures, I have used the tree design — symbolic of the earth. The texture of the bronze is free and loose.

"I am a strong believer in subject matter. Art is from the emotions, and emotions do not change with time. That is why throughout history, subject matter has been of such importance: I have little faith in deriving subject matter from the 'psychotic path'.

"To arrive at something in sculpture, it takes many years of training. Take for example Maillol — only in his old age were his best works produced.

"Of course, all great art is timeless — it doesn't fit into a little microcosm of time. We should be aiming towards this timeless quality, and stop sacrificing sincerity for sensation."







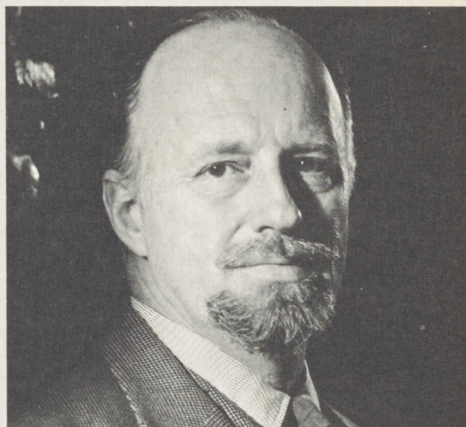
# FESTIVAL OF THE ARTS

Theme: "The Arts In Architecture"

Presents

**Sir Basil Spence**

Guest Speaker



Sir Basil Spence, O.M., R.A., R.D.I., P.P.R.I.B.A.

Mr. Spence was born in 1907 and was educated at George Watson's College, Edinburgh, and at the Architectural Schools of Edinburgh and London University. He became a Fellow of the R.I.B.A. in 1947, and in 1951 he won the competition for the New Coventry Cathedral. Mr. Spence has won many architectural awards and has acted as Chief Architect for a large number of exhibitions. He has built numerous schools, a shopping centre, and has been appointed Planning Consultant for Edinburgh University, as well as working on many other university projects. In June, 1960, he was made an Honorary Fellow of the Royal Architectural Institute of Canada.

Mr. Spence is also the architect of ten churches, including the famed New Coventry Cathedral, and in July, 1960 was knighted in recognition of his great contributions to architecture, especially his Coventry, which opened officially in May, 1962. He is the author of the book "Phoenix at Coventry."

*The University of Manitoba, in celebration of the School of Architecture's 50th Anniversary, will bestow an honorary degree on Sir Basil Spence for distinguished public service. The Convocation will take place on November 4th, beginning the annual Festival of the Arts.*

THE SCHOOL OF ARCHITECTURE  
WELCOMES SIR BASIL SPENCE







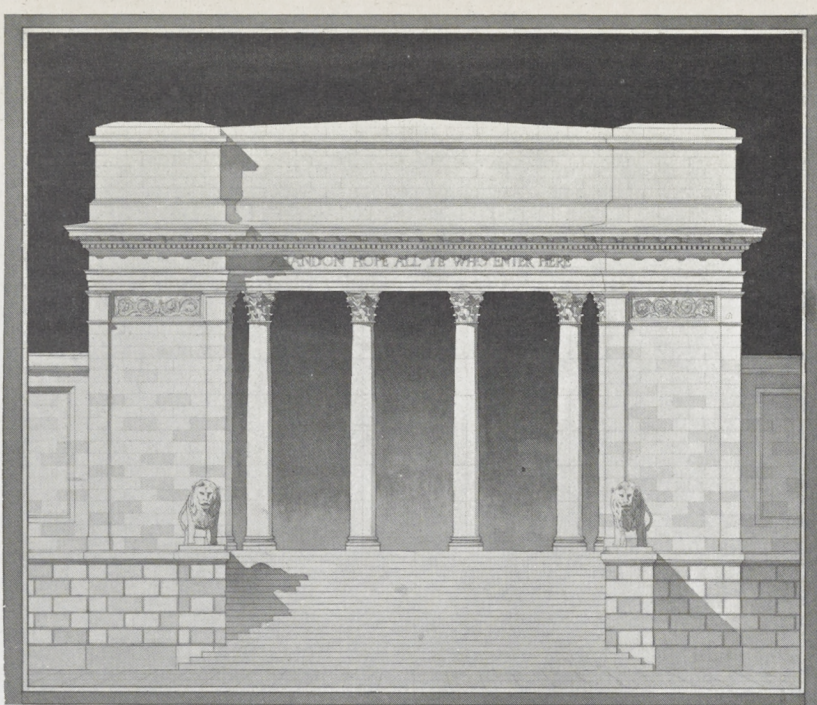
## OPEN HOUSE 63

### Retrospective Exhibition

This year, at the Architecture Open House, it was felt appropriate to assemble and display as thorough a sampling of the work done in the last fifty years as possible. This would provide an opportunity for comparing current work to the work done years ago by students, most of whom are now well-established architects, and also for witnessing the development in Architectural design in these last fifty years and its continuous effect on student design. But above all, the exhibition should reveal the consistently high quality of work done by the graduates of our School of Architecture.

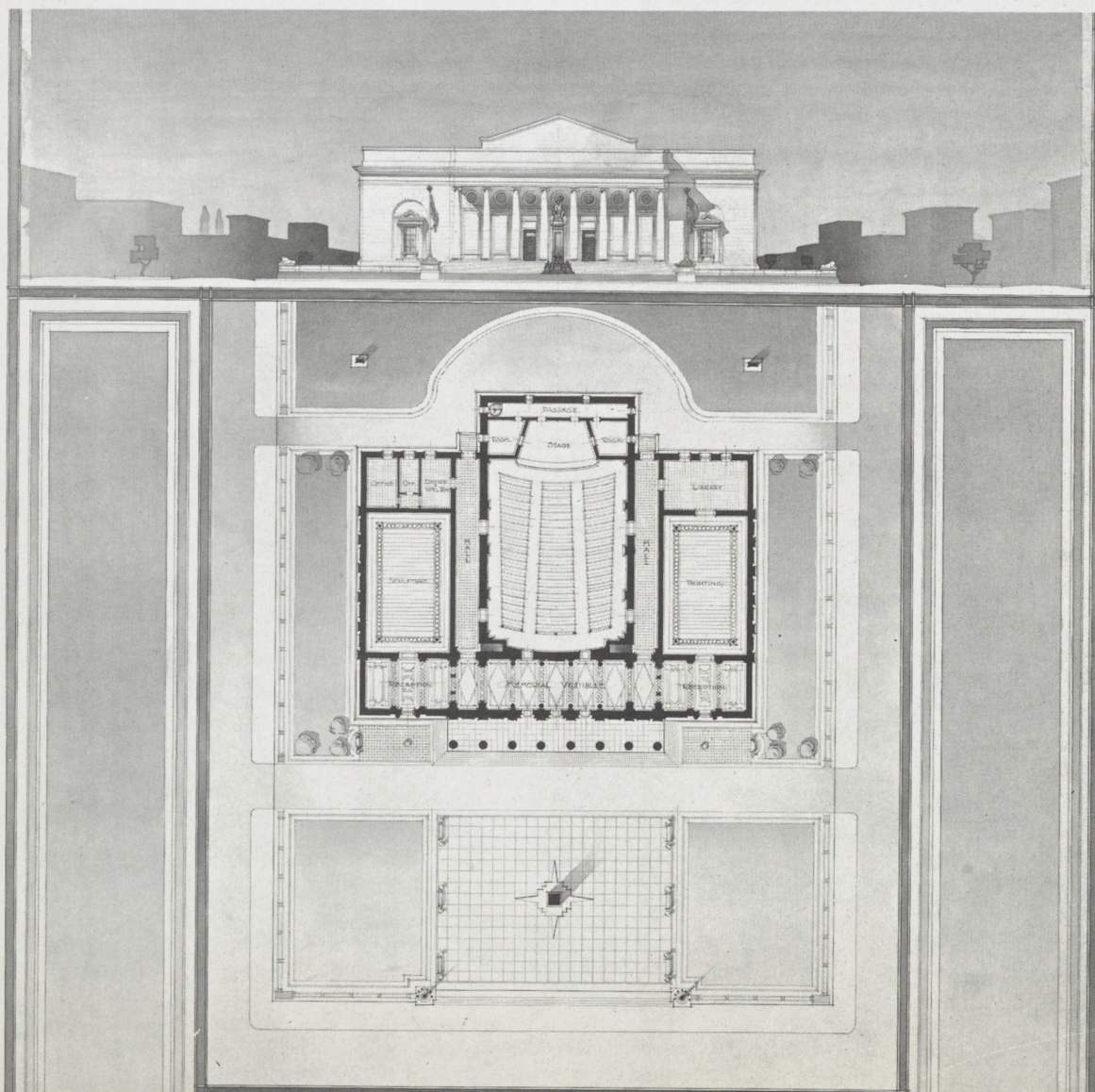
The following pages contain a brief resume of this retrospective exhibition to serve as a permanent record for visitors, but it is also hoped that this summary will satisfy the intent of the exhibition for those who were not able to see it.



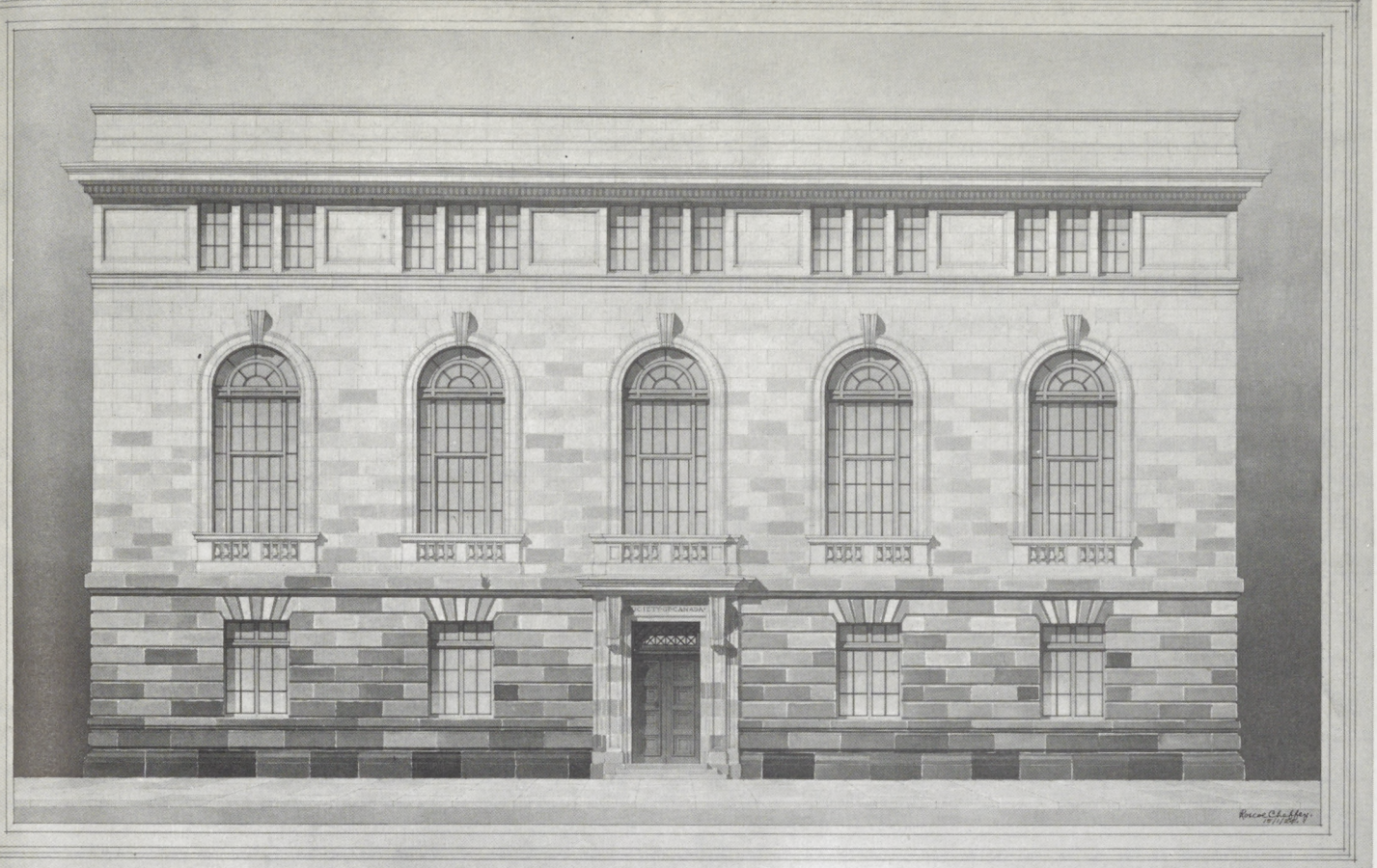


1916  
 Alex S. Corrigill  
*A Propylea*

1919  
 Heatley  
*A Gallery of Painting and Sculpture*

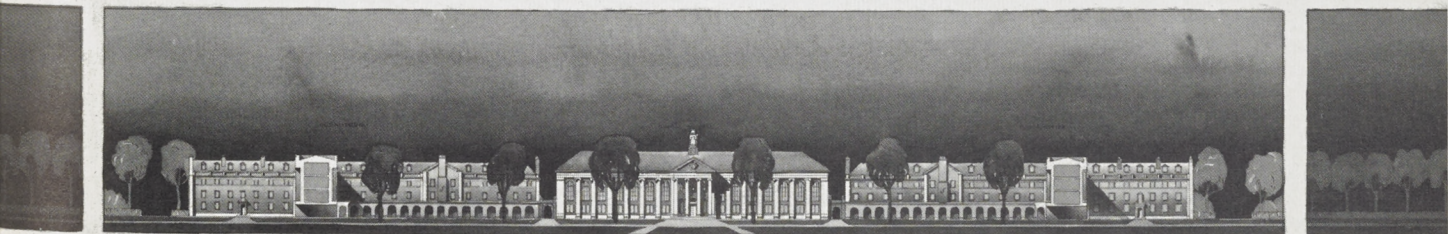
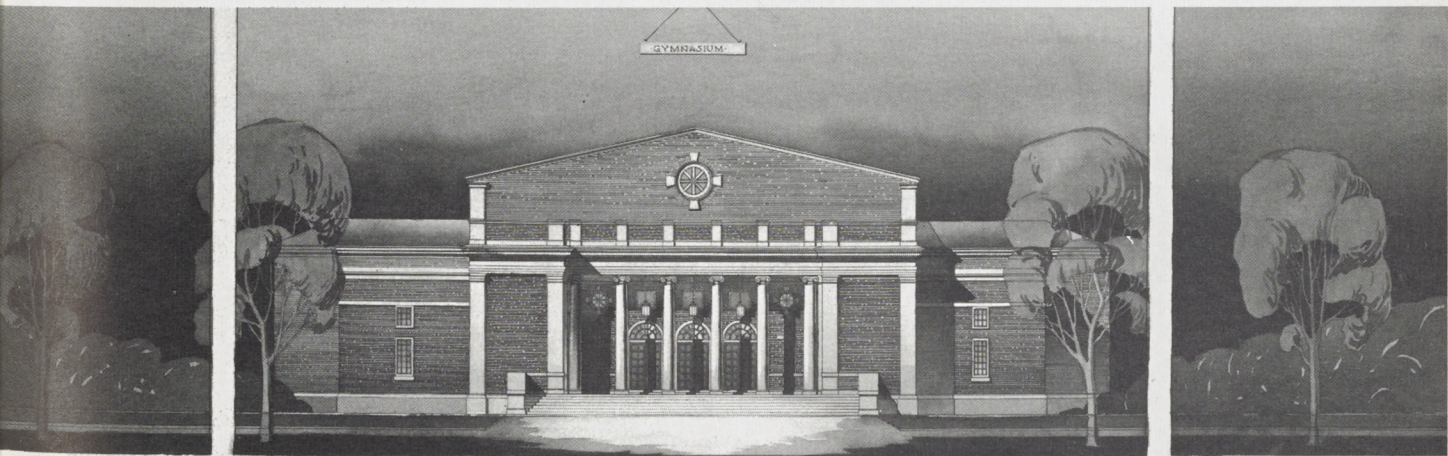




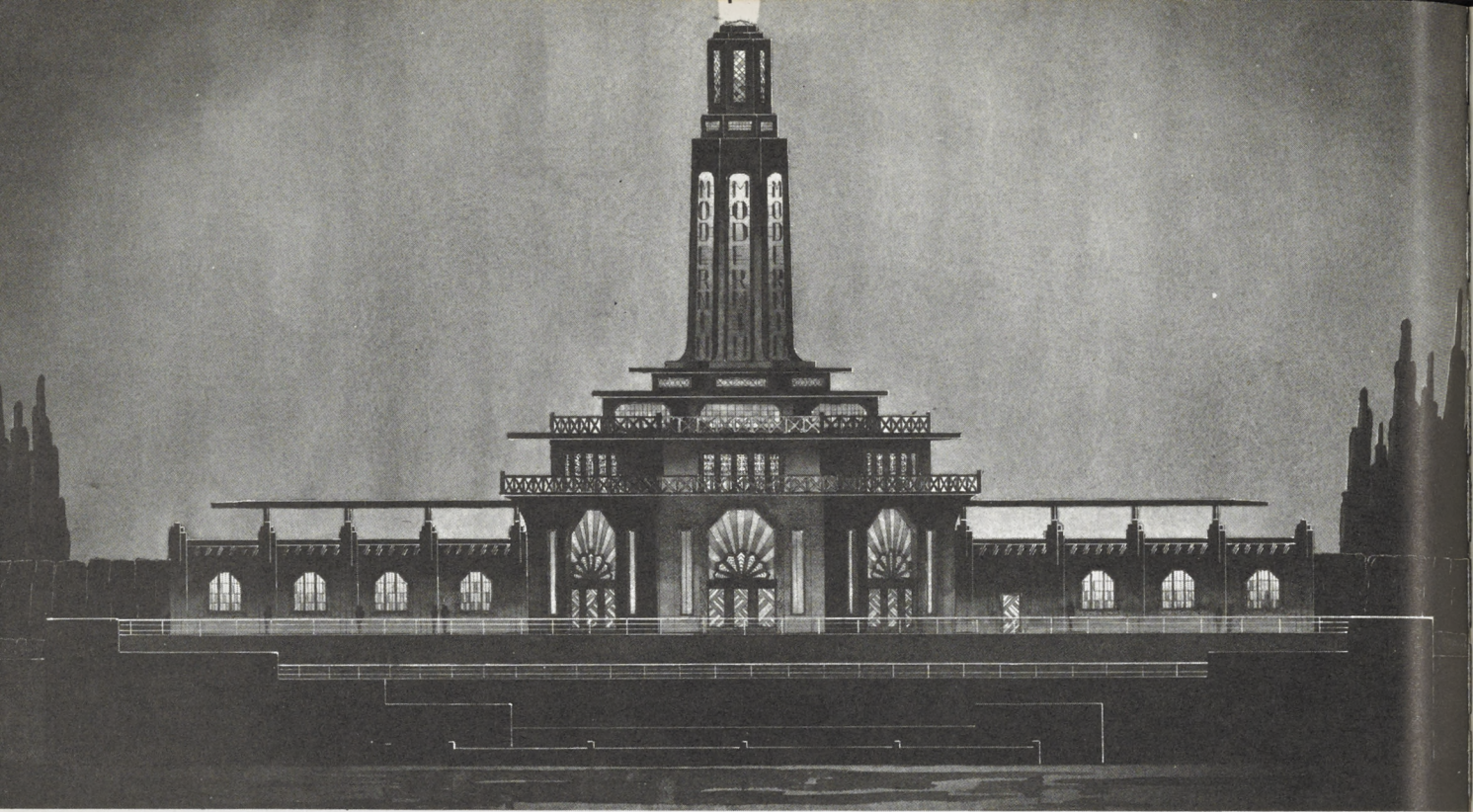


1930  
M. Dobosh  
Campus Architecture

1924  
Roscoe Chaffey  
Second year project

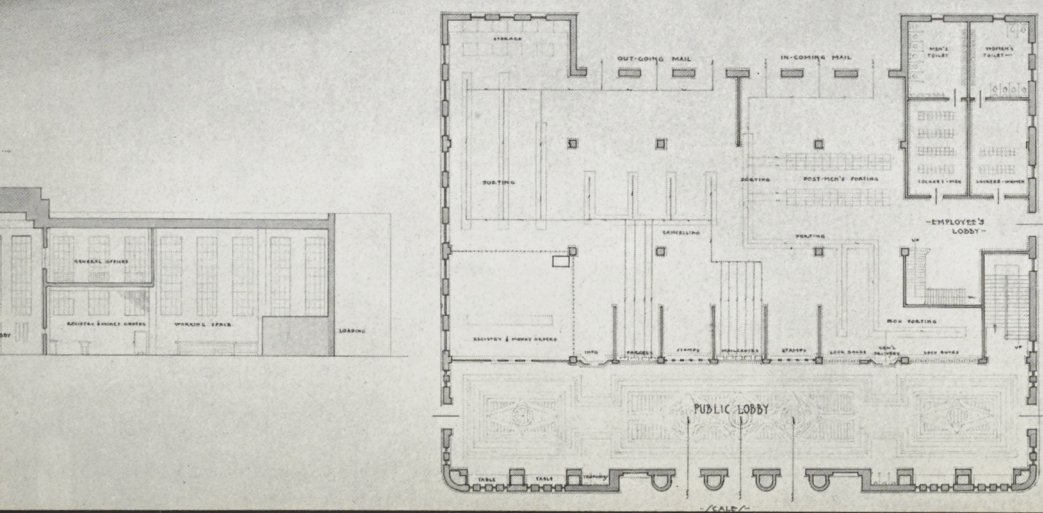
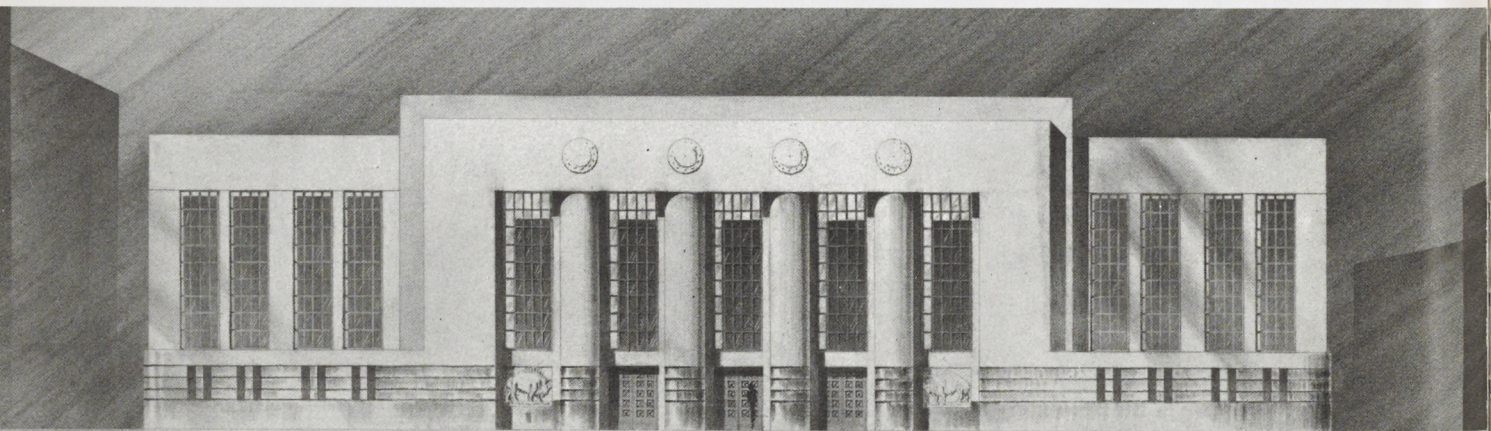




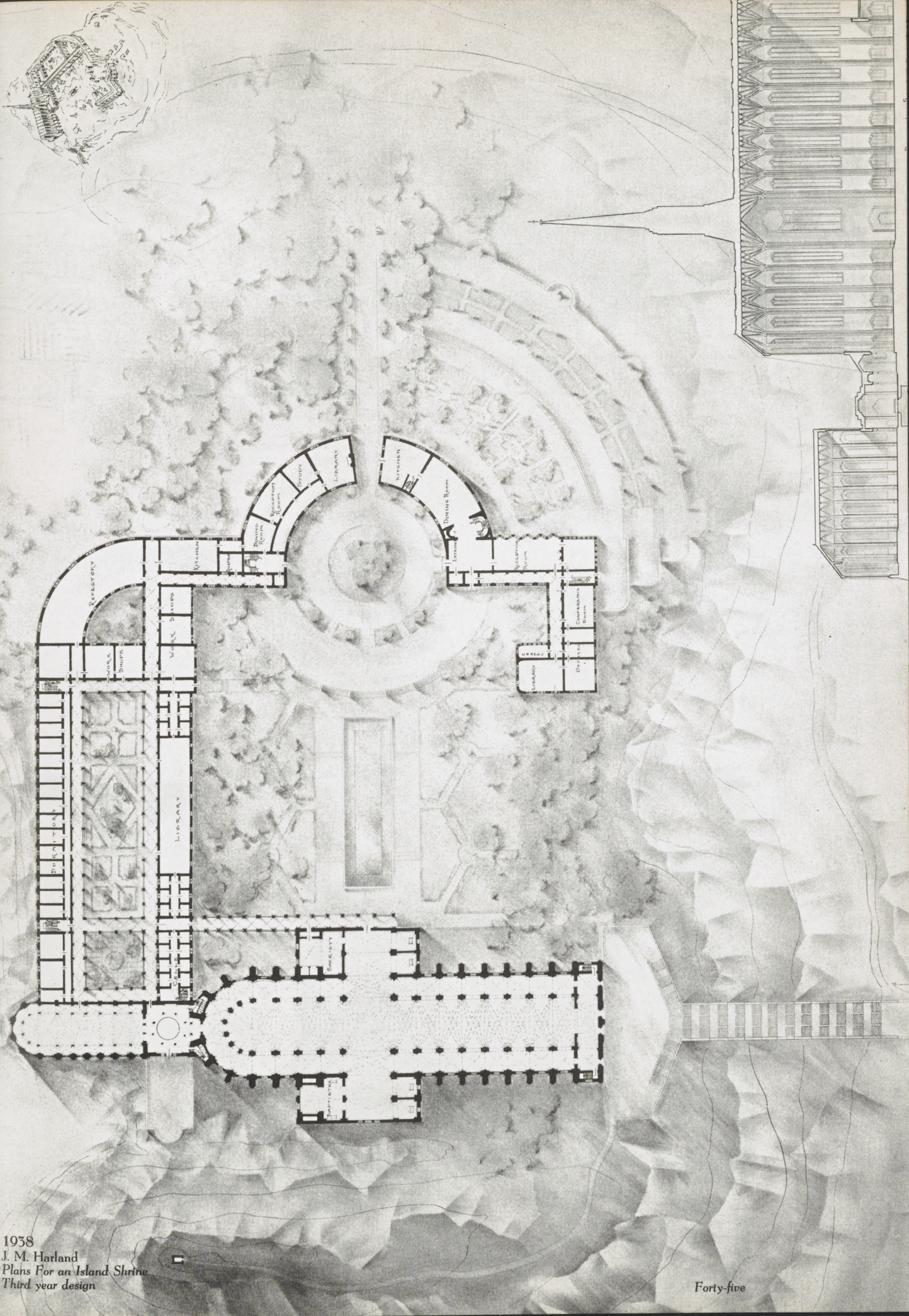


1935  
J. Cupiss  
*A Riverside Restaurant*

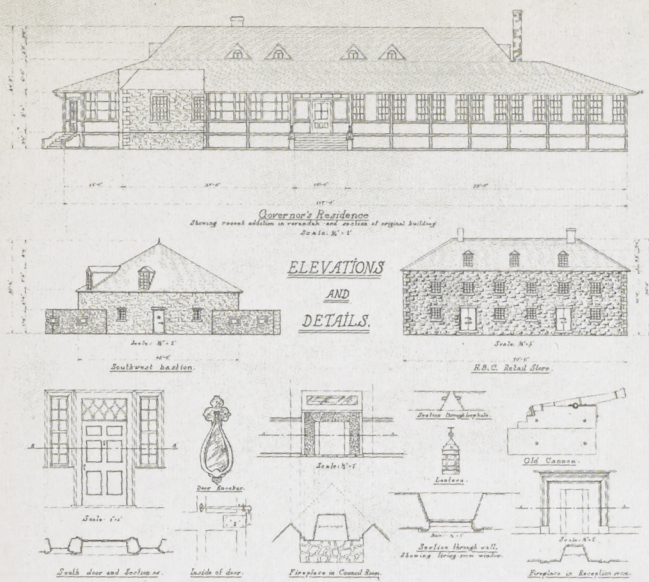
1936  
Roy Sellors  
*A Post Office*









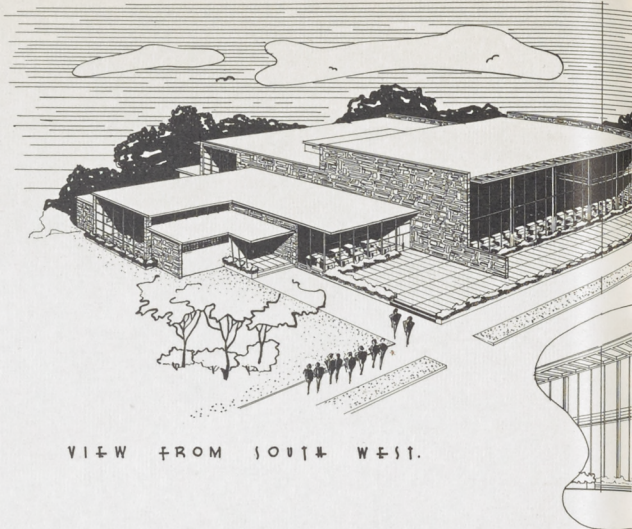


Having been remarkably well kept in its original state, the Lower Fort Garry is considered a good example of early western-canadian architecture. Its thick, rusticated walls and rough bits of decoration reflect rather faithfully the character of those sturdy, unadorned, practical-minded and river settlers. Occupying the center of the quadrangle is the governor's residence, with its obelisk-topped corner, gabled roof and broken, beamed ceilings and underground cellars reached off in a bewildering manner. Proudly, the fort stands to-day as a monument to the union of the North-West Company and the Hudson Bay Company which, after many years of competition, took place in 1811.

Fort Garry (6)

# ELEVATIONS AND DETAILS THE LOWER FORT GARRY

1940  
L. Gauthier  
The Lower Fort Garry



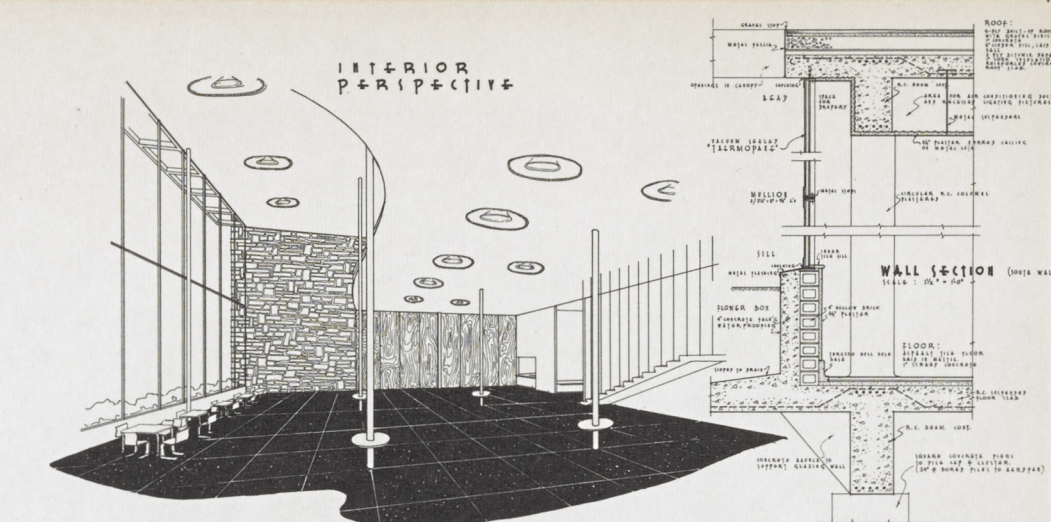
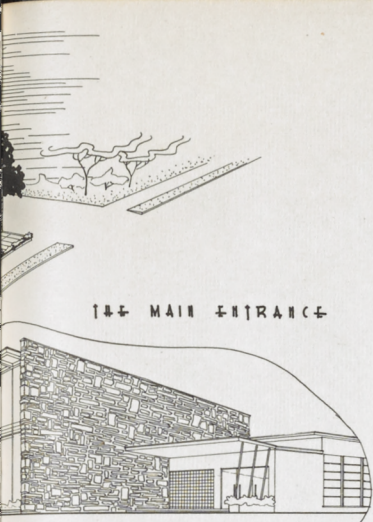
## PERSPECTIVES A UNIVERSITY ( FORT GARRY CAMPUS )

1944  
H. Seidler  
THESIS—A University Cafeteria  
Perspectives

1941  
Turnbull  
A Winter Garden  
Fourth year design





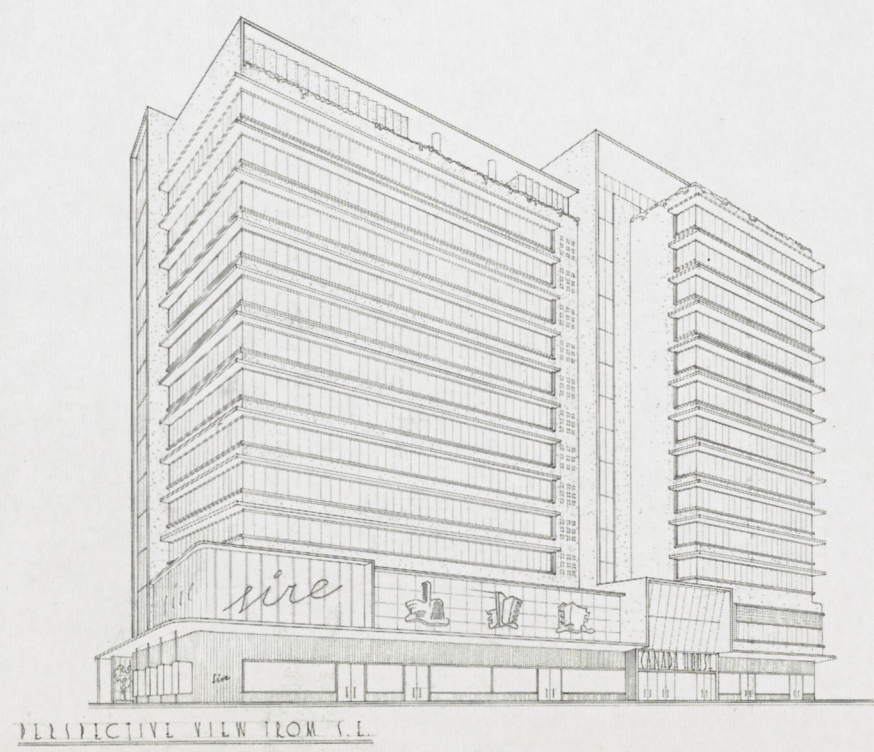


CAFETERIA SHEET NO. 3  
WINNIPEG MAN.

UNIVERSITY (CAFETERIA) SHEET 4  
FORT GARRY (CAMPUS) WINNIPEG MAN.

Interior wall section and perspective

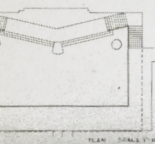
1945  
Rudolf Ascher  
THESIS—An Office Building  
Perspective



AN OFFICE BUILDING

ALL DRAWINGS BY  
RUDOLF ASCHER  
SHEET NO. 5

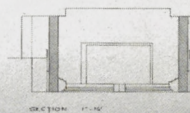




# AN ENTRANCE LOBBY..

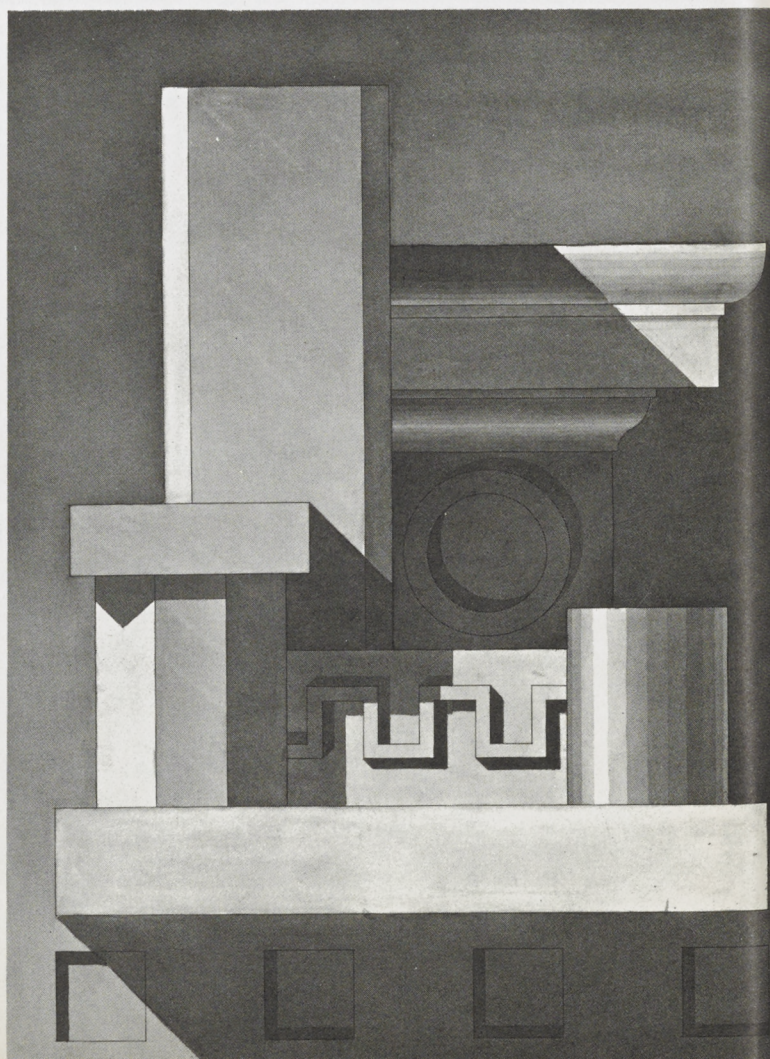
FOR A SCHOOL OF ARCHITECTURE & FINE ARTS

DESIGN I E.A. SIMPSON.

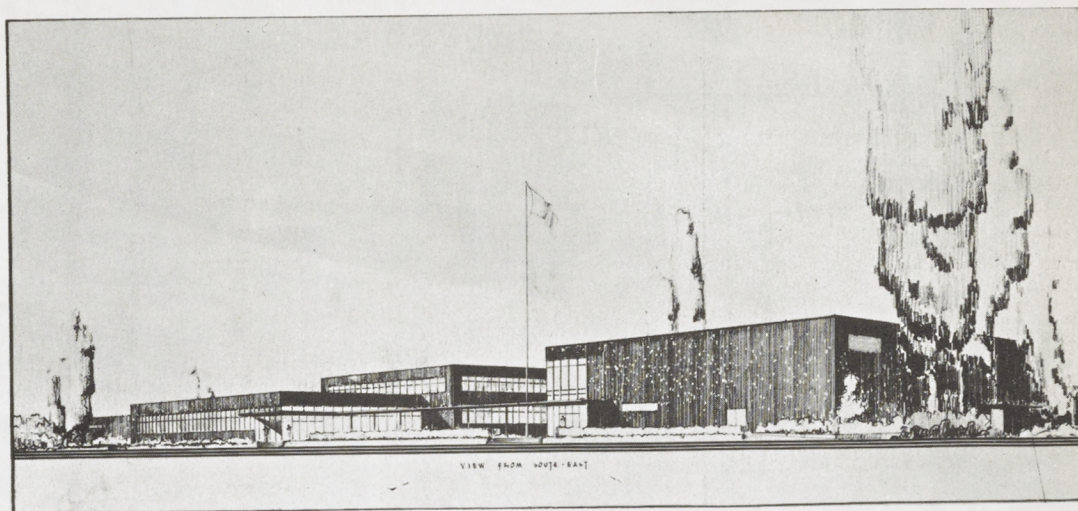


1946  
E. M. Simpson  
*An Entrance Lobby*  
First year design

1945  
I. Coop  
*Second year project*





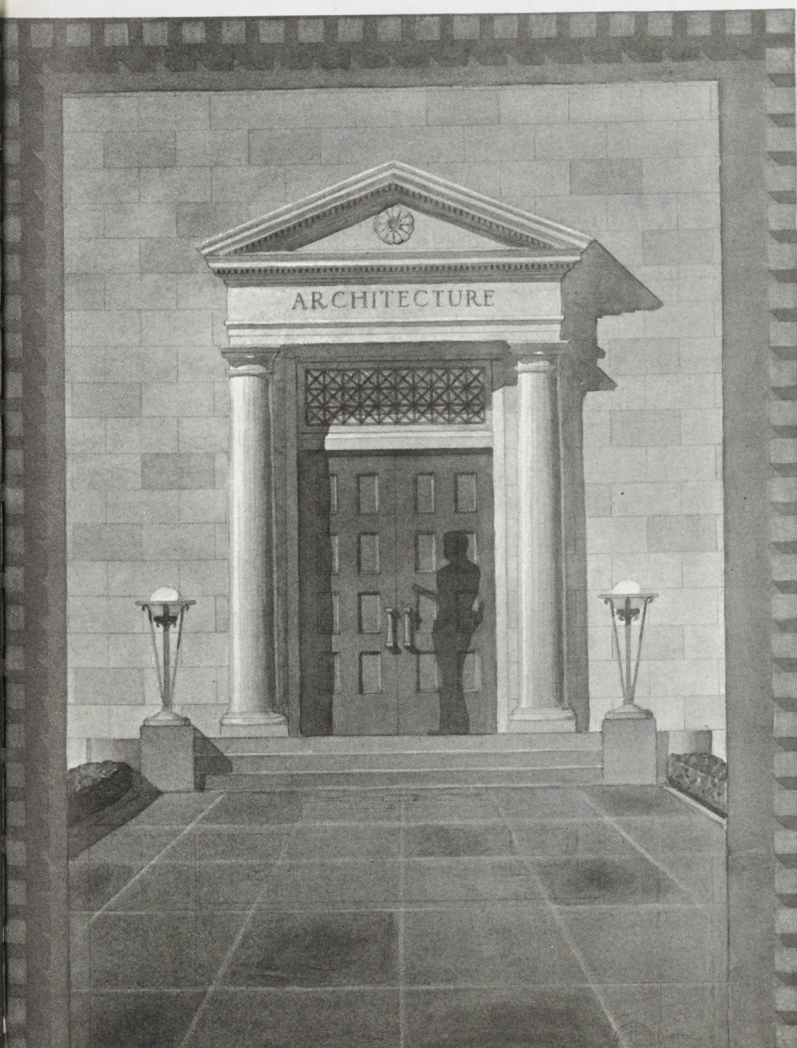


BACHELOR OF ARCHITECTURE  
THESIS PROBLEM  
UNIVERSITY OF MANITOBA  
1948

1948

K. Izumi

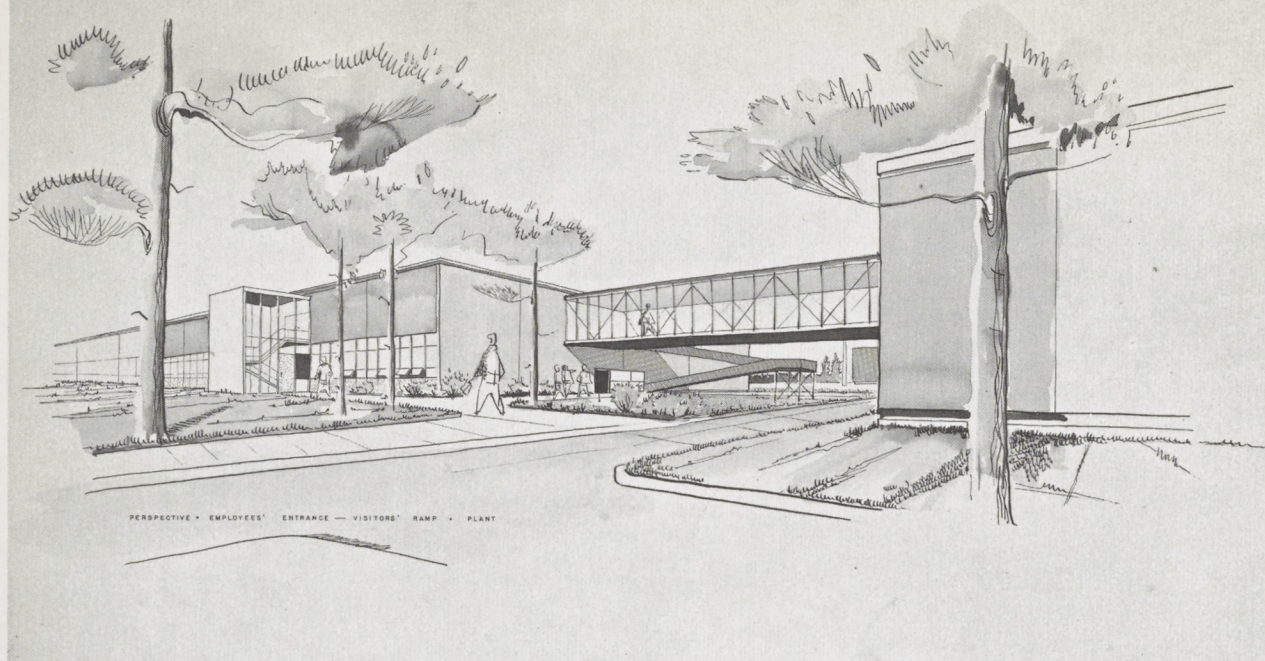
THESIS—Combined Newspaper Plant and Radio Station  
View from south-east



1949

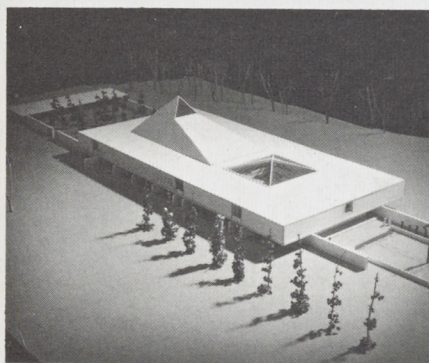
W. P. Pasternak  
A Doorway





PERSPECTIVE • EMPLOYEES' ENTRANCE — VISITORS' RAMP • PLANT

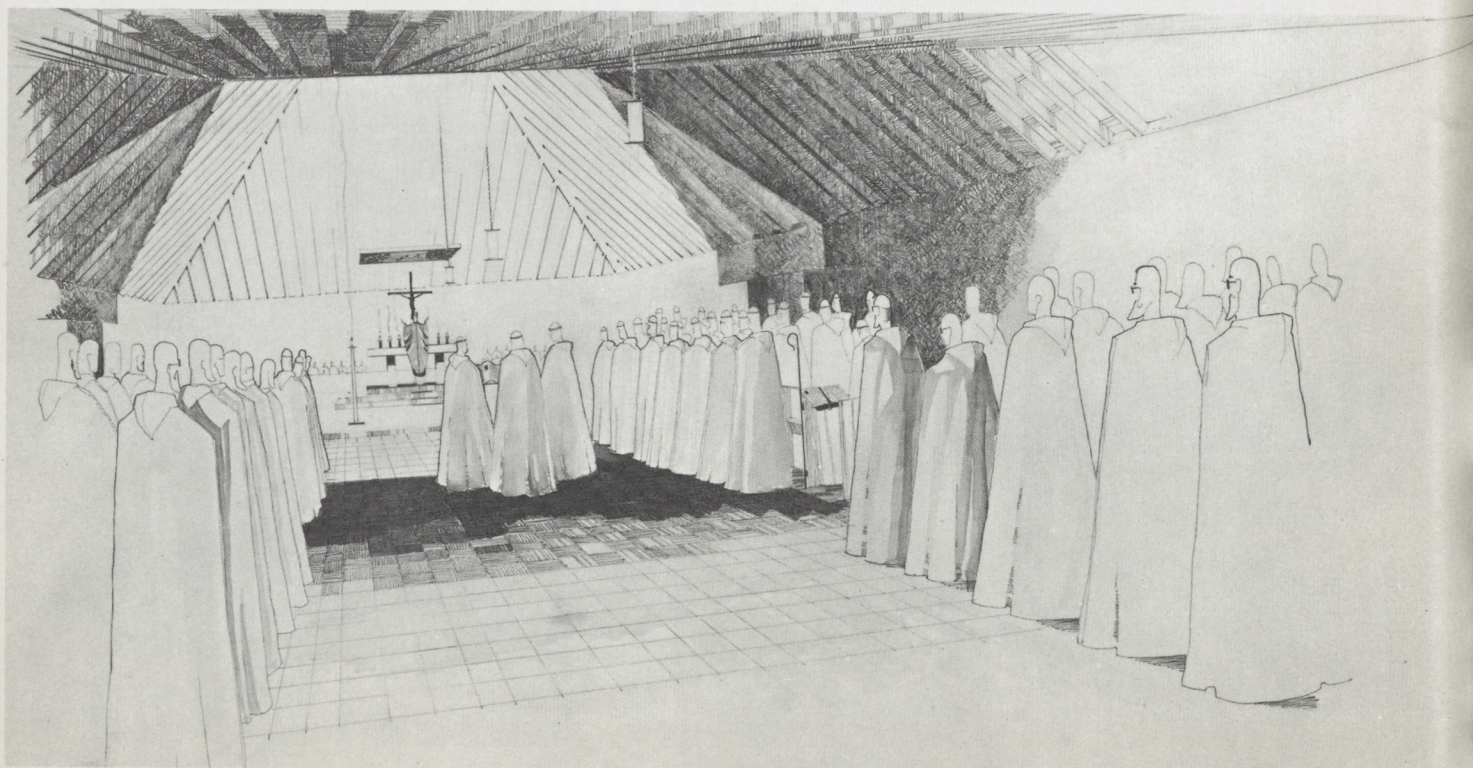
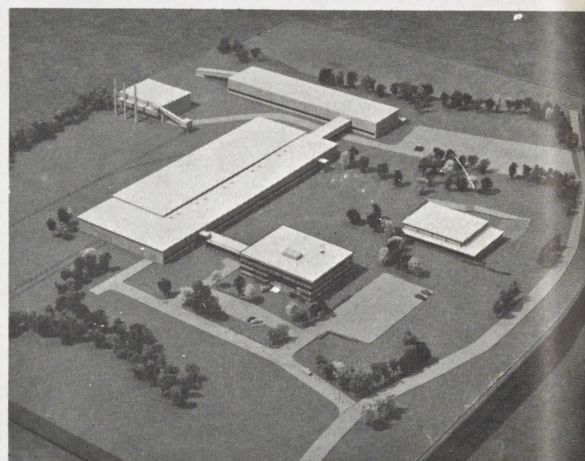
1954  
R. D. Gillmor  
*THESIS—A Newspaper Plant*  
Employees entrance and visitors ramp



Exterior view

1958  
Walter J. Toporek  
*THESIS—A Monastery*  
Monastic Church Interior

Aerial view from south





1963

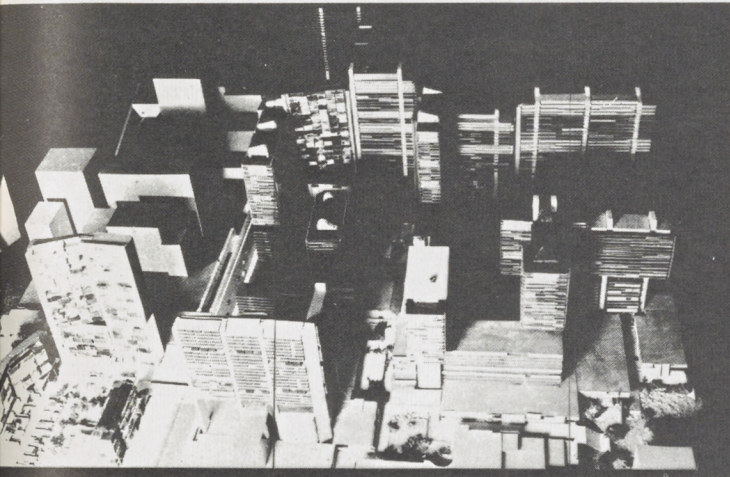
## HIGH RISE BUILDING STUDY

Norbert Hamer

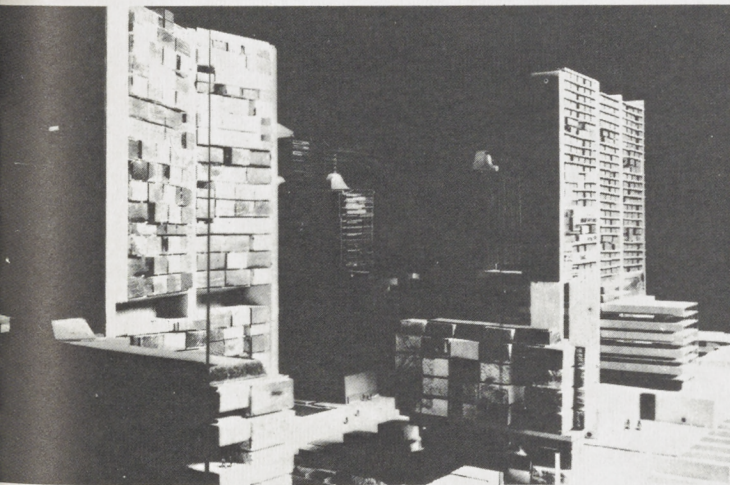
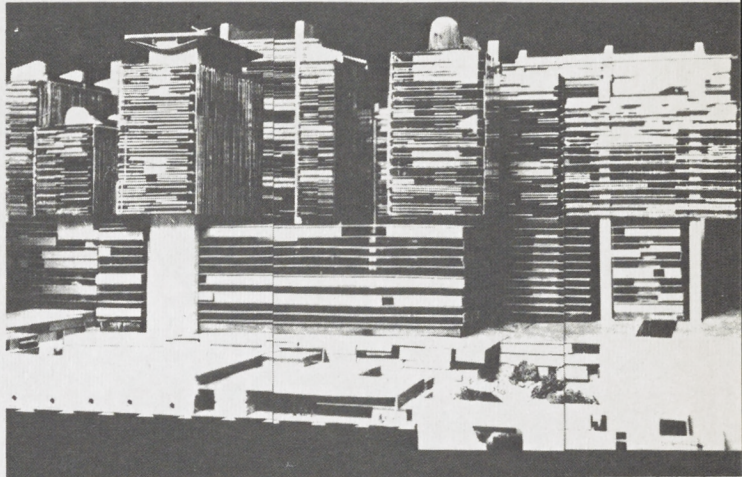
Thesis Prize Winner

*This study is limited to the climactic conditions of populated Canada and related areas of the United States.*

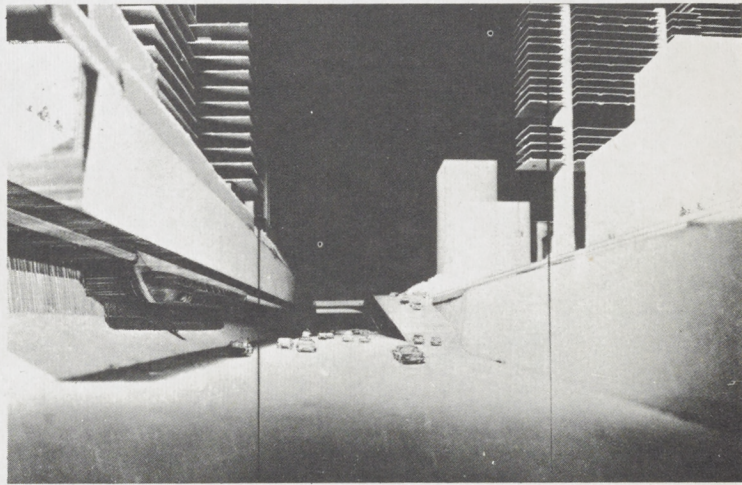
*"There is an urgent need in our growing cities to re-evaluate the high-rise building concept in all its implications. We must ask where, when and how it should be used—co-ordinating it with all other functions in our urban environment."*



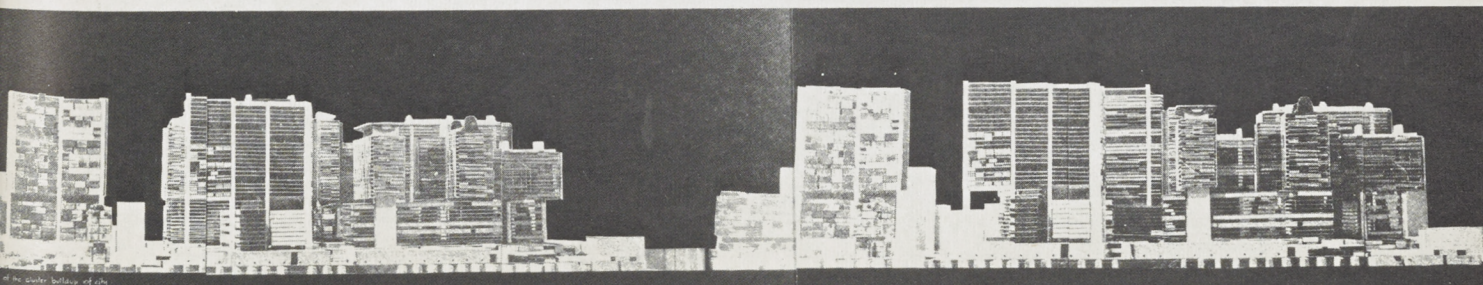
*General aerial view*



*A residential cluster*

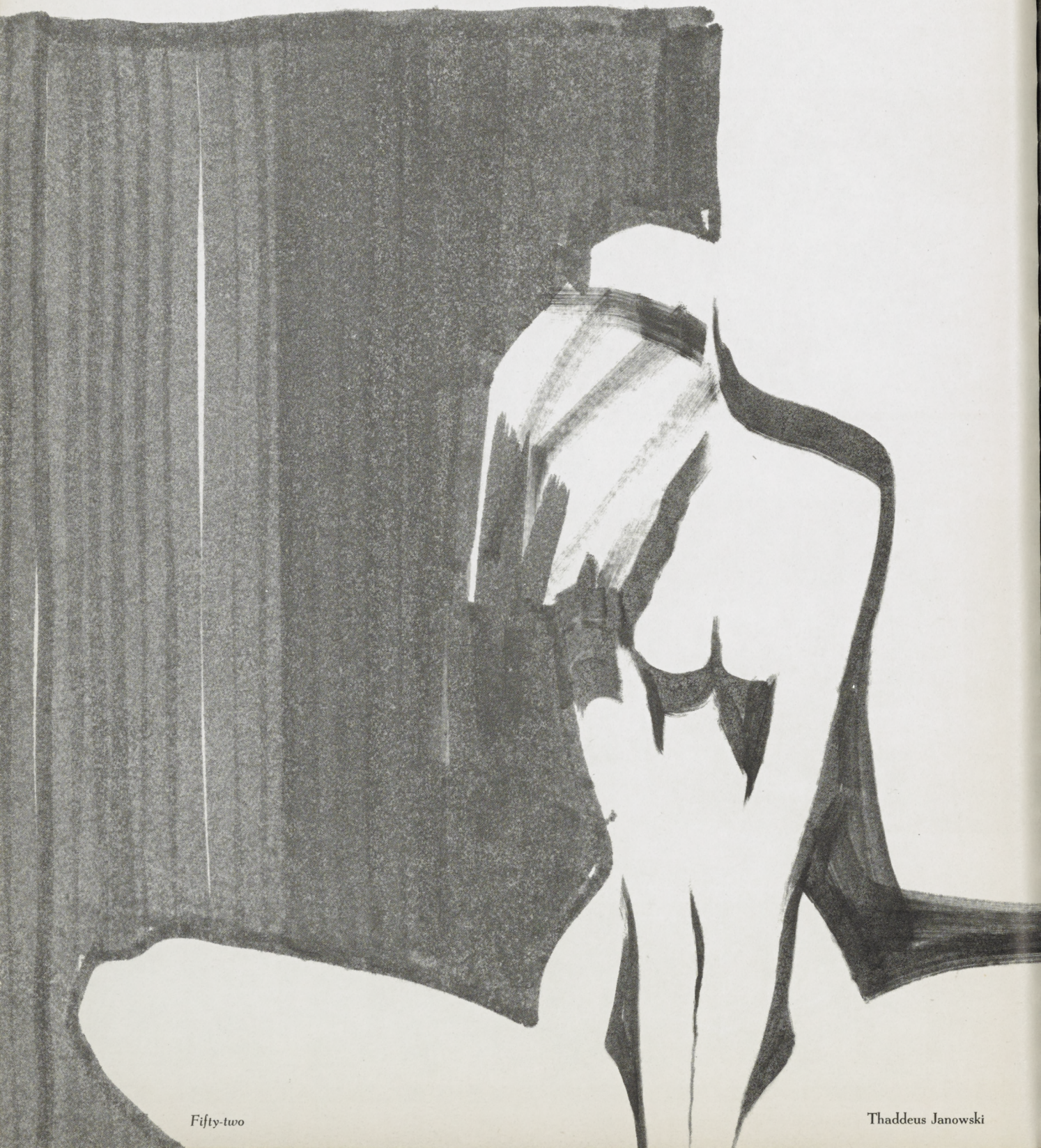


*The Automobile Scale—  
Major interior traffic artery*

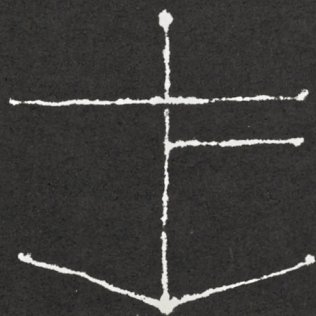
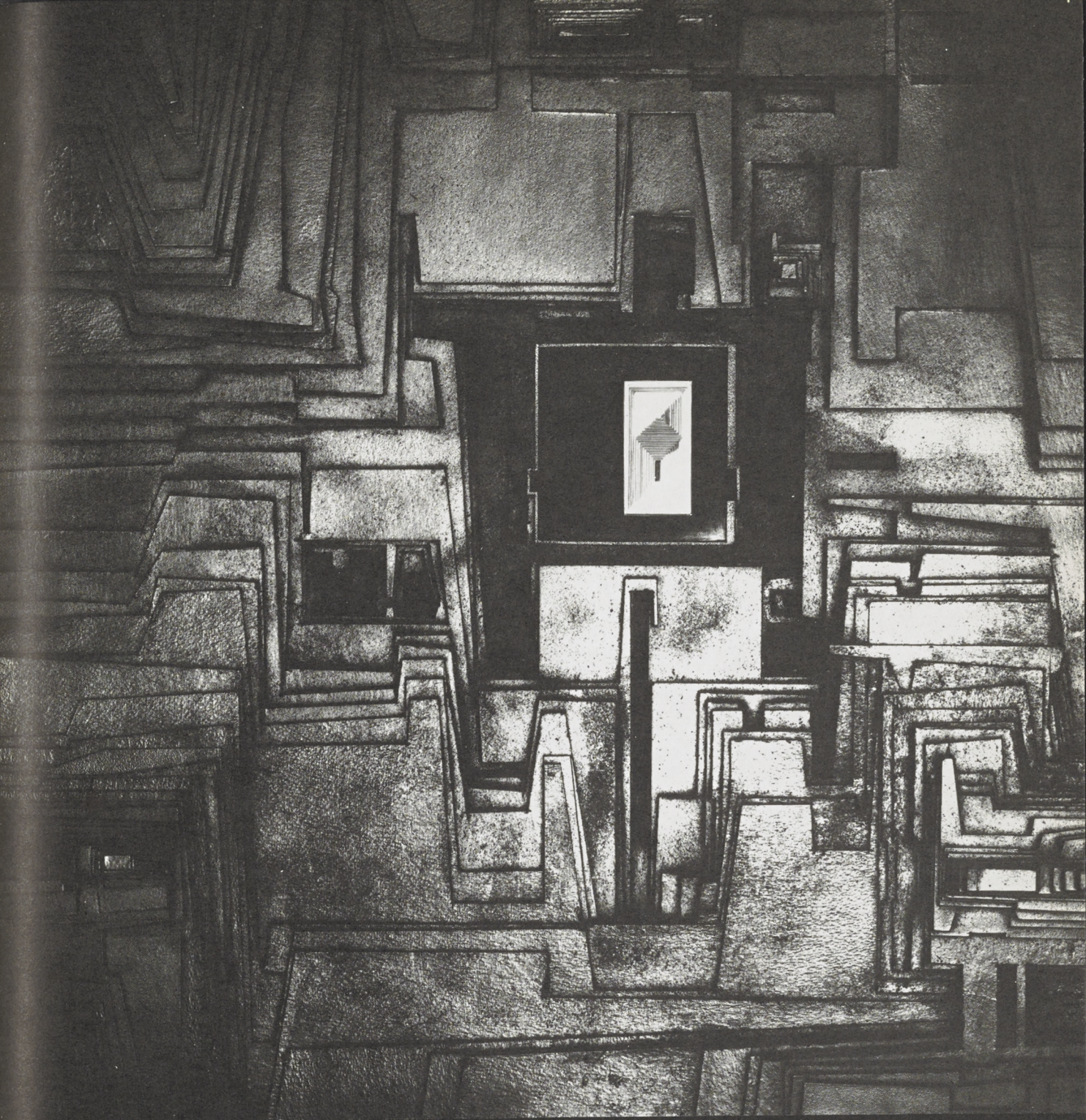


*An approximation of the cluster build-up of the city.*









Thaddeus Janowski









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